DOCUMENT RESUME

ED 035 445 PS 002 646

TITLE	Elementary Physical Education: Topeka Public Schools.
SPONS AGENCY	Office of Education (DHEW), Washington, D.C. Bureau of Elementary and Secondary Education.
PUB DATE	[69]
NOTE	476p.
EDRS PRICE	EDRS Price MF-$1.75 HC-$23.90
DESCRIPTORS	Athletics, Calisthenics, *Elementary Grades, Games, Intramural Athletic Programs, Physical Activities, *Physical Education, Physical Fitness, *Teaching Guides, Tumbling

ABSTRACT

That physical education should be an integral and unified aspect of early education is the basic tenet of this guidebook for kindergarten through sixth grade. Physical education should not be thought of as play, sports, or just exercise; it should be a scientific program whose every activity has specific goals and solid principles for achieving those goals. The guidebook outlines basic principles as a basis to determine the content and scope of a physical education program. Tips on organization, and suggestions for teaching are included. There is a grade-by-grade breakdown of physical characteristics, needs, and activities, tips on first aid, accident prevention, and integration of physical education with classroom subjects. The bulk of the guidebook is taken up by descriptions of specific games, calisthenics, rhythms, activities, tumbling stunts, sports, fitness projects and intramurals. The last section shows sample lesson plans for the various grades. An index of activities is included. (MH)

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ELEMENTARY PHYSICAL EDUCATION

PS 002646

ED035445

ELEMENTARY PHYSICAL EDUCATION
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Thumb index for quick reference

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FOREWORD

Physical education involves more than exercise. It holds a unified and proper place in the school life of every child. The traditional concept of physical education as an activity for the physically gifted only cannot be a part of our thinking today. A strong physical education program in our elementary schools must be geared to serve every child in accord with his needs and capabilities.

A well-planned physical education program should begin at an early age if we are to develop healthy coordinated students who know how to work and get along with their peers. Present day research substantiates the value of a continuous program which contributes to the total development of children. Research also reveals that physical development plays a definite role in the learning of academic skills. Mental and physical development go hand in hand.

Physical education should not be thought of as "play" or masqueraded as sports. It must be taught on purpose and its daily activities should be planned as carefully as those in any other academic area to equip students with the knowledge, skill and motivation to remain fit throughout life. The purpose of this guide is to assist teachers in planning and developing effective and appropriate physical education activities.

Merle R. Bolton
Superintendent of Schools

ACKNOWLEDGEMENTS

This guide has been developed by classroom teachers, elementary school principals and physical education teachers. It is through the cooperative efforts of many that this guide has been compiled.

A special recognition is extended to the following teachers and principals for their time and effort in developing this guide:

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Margaret Ann Purviance
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DEDICATION

THIS TEACHER'S GUIDE IS DEDICATED TO THE GREATEST PEOPLE ON EARTH:

THE ELEMENTARY SCHOOL CHILDREN OF TOPEKA, KANSAS

USE OF THE GUIDE

The underlying principles and the desired outcomes of the physical education program are described in this guide. The characteristics, needs, and activities are described for each age group -- kindergarten through grade six.

Statements are made concerning the organization of the school day so that activity and rest will be provided in an appropriate relationship. Time allotment requirements and teacher responsibilities are described. General suggestions are made for the teaching of physical education.

Teacher judgement should be exercised as to the degree of physical competence expected of any child. Individual differences must be recognized.

PRINCIPLES

The following principles or beliefs served as a basis for determining the content and scope of the physical education program:

Physical education is a means of educating a child through physical activities. These activities directly affect his total being and contribute to his development physically, socially, mentally and emotionally.

Physical education experience is an integral part of the curricular structure of the school.

Education through physical activities contributes to the realization of democratic ideals in the daily lives of children.

The physical education curriculum consists of all the physical experiences lived by the children throughout the school day. The quality of those experiences determines the value of the physical education curriculum to each child.

Each activity of the physical education program serves a definite purpose.

Each activity of the physical education program leads progressively to more advanced activities.

Through physical education, a pattern is being developed through formative years for an appreciation and desire for worthwhile leisure activity.

Skills are learned as a means of achieving increased satisfaction and enjoyment rather than as ends in themselves.

Play contributes to the constructive relief of emotional strains and tensions greatly accentuated in modern life. The tendency to play and the need for play is universal.

A child learns acceptable patterns of behavior within the framework of a playing situation. Children's appraisal of each other and of themselves is made partly through ability to play, and their state of social development is indicated by their play habits.

Physical education activities contribute to learning in other school subjects.

Interests in other school subjects may be expressed through physical activities.

Children do not automatically know how to play but must be taught.

DESIRED OUTCOMES

The physical education experiences of children may reasonably be expected to contribute toward the following outcomes:

The development of interest in maintaining one's physical well-being.

The development of wholesome leisure time activities.

The development of organic strength and fitness.

The development of coordinations and neuro-muscular skills.

The development of desirable social practices.

The development of good postural habits.

The development of body poise and creativity in motion.

The development of the ability to relax.

The development of emotional stability.

The development of a sense of individual and group responsibility for civic behavior.

The development of qualities of initiative, alertness and self-control.

The development of desirable social attitudes inherent in group relationships, commonly known as good sportsmanship such as:

a. Tolerant leadership
b. Enthusiastic followership
c. Cooperative teamwork
d. Generosity to opponents
e. Respectful obedience to the rules of the game
f. Honorable competition
g. Respect for rights and privileges of others
h. Fair play

i. Honesty
j. Justice
k. Waiting one's turn
l. Unselfishness
m. Modesty in victory
n. Graciousness in defeat

ORGANIZATION

The classroom teacher is responsible for teaching physical education to her own students. This plan puts into practice that which is known about the learning process; namely, that the child reacts as a total environment. A teacher's knowledge of a child's play habits and interests will enable her to teach him better in the more formal classroom activities, just as her knowledge of his classroom attitudes and interests enable her to teach him better through physical activities.

Students and parents should be informed of the proper time for arrival on the playground before school begins in the morning and at noon. That time should coincide with a schedule for teacher supervision of the children at play. The time before school in the morning is to be devoted to free play. This freedom of choice may mean that groups of children will choose to play together a game they have learned during their physical education class the preceding day. This practice is to be encouraged, but a high degree of organization for the morning periods seems inadvisable since it may encourage children to arrive on the playground too early for adequate supervision.

The noon period presents an opportunity for a higher degree of organization than does the morning period if students habitually arrive at about the same time after lunch. This period could be successfully used as an intramural period or group games period in which the children are free to participate if they choose. Participation will increase in proportion to the amount of preplanning done in the classroom just before the noon period.

It shouldn't be necessary for every teacher to be on the playground during the period before school, the free play recess period or the noon hour. The job of supervision will be made easier, however, if every teacher has prearranged activities for his students during the free play periods, and will evaluate the play period with the children as they return to the classroom.

Supervision must be provided at all times that children are scheduled to be on the playground.

A total of 50 minutes for grades one and two, 55 minutes for grade three, and 45 minutes for grades four, five and six have been set aside for physical education activities. This does not include the time before school, noontime, or time after school. It does include one 15-minute recess period, at which time students may make their free choice of activities. This free play period should not come in the half day in which the instructional period in physical education is given. Some schools may plan to share the responsibility for the supervision of the recess period among the teachers. Other schools may prefer to have each teacher supervise his own students during the recess period.

First and second grade students should receive between 20 and 30 minutes of physical education instruction each day. Each teacher is responsible for his instructional period.

Rest and relaxation should be taught to these primary students. Such a period would require at least a 10-minute block of time. The teachers should determine the time of day when their students most need this "rest" period.

Third grade students should receive 30 minutes of physical education instruction each day. Each teacher is responsible for this instructional period.

Intermediate students should receive 30 minutes of physical education instruction each day. Each teacher is responsible for this instructional period.

Instructional periods for all grades should be scheduled in such a way that maximum use is made of the playroom, playground and equipment. By scheduling some of the instructional periods during the morning, it will usually not be necessary for more than two grades to be on the playground at any given time.

For reasons of safety, and for best utilization of space and equipment, it is suggested that free play or recess periods be staggered also. Crowding can be kept to a minimum in that way.

Whenever the playground must carry a peak load, such as during the noon hour, each grade or each room -- if possible -- should be assigned a specific area on the playground.

SUGGESTIONS FOR TEACHING

Study an activity carefully and understand it before presenting it to the children, but do not hesitate to present new activities. Children will be pleased to help in developing new activities.

Present a physical education activity as you would present any other lesson. Use illustrations on the chalk board, demonstrations by students, or any aid at your disposal to make the activity meaningful.

Teach all safety precautions as you introduce an activity and insist on students carrying them out.

As you teach a new game or relay, teach students to officiate. Make the instructional period short. Teach only the main idea at first. Additional rules may be taught when the need arises during the play period. Get them in action as quickly as possible. Be enthusiastic about the activity. Don't allow the activity to become too serious, keep it in the spirit of fun.

Be alert to signs of strain and fatigue. Play with them occasionally, but remember always that you are the leader. Once an activity is going well for the group, give attention to the students who are having difficulty.

Physical activity has value for children within itself, but the greatest values come from the lessons of over-all child development that can be taught through the physical activity.

Evaluate each activity with the children. Determine what is being learned besides the physical skill of the activity.

Teach the skills of an activity as the children participate; however, it is sometimes good to develop skills before presenting the main activity.

Be alert for opportunities to guide children in their play. Teaching children is paramount. Teaching skills before presenting the main activity is only a means to that end.

Develop student leadership, but do not turn the program over to them.

Allow and encourage each child to improve his play skills, and try to make it possible for each to succeed in some phase of the program.

Guard children from overexertion who have just returned to school after an illness.

Allow physically handicapped children a meaningful role in the program in keeping with their needs and capabilities.

Teachers of combination rooms will need to use their own judgement in selecting the activities appropriate for their students.

Begin each lesson in an organized way by prearranging a place to meet the class. Use a whistle or some other method to gain attention and insist that everyone give their attention before beginning the activity. To begin every lesson with a few formal exercises as described in the self-testing section is a good way to get this attention.

FIRST GRADE		
CHARACTERISTICS	NEEDS	ACTIVITIES
1. Constant activity -- Large muscles more highly developed than small ones	Vigorous activities that involve all parts of the body Activities to help develop small muscles Adequate space Variety of activities	Running, chasing games Self-testing activities Rhythms
2. Imaginative -- Dramatic	Chance to be creative Chance to explore Identify themselves with people and things	Singing games Imitative games Dramatization Creative work
3. Individualistic	To play alone Small groups Leader in larger groups	Stunts Individual games Singing games
4. Short attention span	Engage in many activities during period Variety of activities Free choice of activities Few rules	Stunts Running, chasing, singing games Rest activities
5. Curious	Explore and handle equipment Various types of activities	Games with balls Jumping rope Stilts Free choice activities Play on apparatus
6. Emotions not too well controlled	Make choices Help make rules Share in evaluation Chance to be follower Chance to be leader Minimum rules	Running, chasing games Creative games

SECOND GRADE		
CHARACTERISTICS	NEEDS	ACTIVITIES
1. Extremely active	Use of big muscle activities rather than more intricate games	Games of running and chasing Self-testing on play equipment Simple relays Athletic type games
2. Attention span short and physical resources limited	Games with simple directions Vary games from those with full participation of group to those using only a few in activity at one time Frequent rest periods	Active games Quiet games Fundamental rhythms Singing games
3. Desire to please and to excel	Simple games and activities in which he can excel or which he can do easily	Self-testing activities both with and without equipment Quiet games of child's own choosing Creative and dramatic play and rhythms
4. Urge for leadership and responsibility	Use variety of short games and activities to give opportunity to all for leadership	Games of "choice" (both active and quiet such as singing games) Team games such as simple relays
5. Seeks security; at the same time wants independence	Directions given for activities must be clear and simple in order to make child feel sure of following All children given equal opportunities to participate in group activities or to do solo work	Simple team games or games using partners Rhythms (both fundamental and creative)(both group and individual) Self-testing activities in dual and groups

THIRD GRADE		
CHARACTERISTICS	NEEDS	ACTIVITIES
1. Large muscles are more developed than the smaller muscles. Appear to be in perpetual motion.	To experience many kinds of vigorous activities that involve many parts of the body	Hanging, running, jumping, climbing, and throwing
2. Short attention span Desire to assume responsibility but lack skill with which to do it	To engage in many activities of short duration	Choice of activity where a child can change frequently, and activities that can be started quickly
3. Individualistic and possessive, but more sensitive More aware of individual differences	To play alone and with small groups To play as an individual in larger groups	Individual activities such as throwing, catching, kicking, hopping, and skipping Dance activities allow for self-expression.
4. Dramatic, imaginative, and imitative Curious, want to find out things and are more daring Active, energetic, and are responsive to rhythmic sounds	To create and explore To identify themselves with people and things To explore and handle materials with types of play To respond to rhythmic sounds such as: drum, voice, songs and music	Use materials such as balls, ropes, bars, and bean bags. Create dance and game activities. Use singing games and folk dances.
5. Desire opportunity to act on own and are annoyed by conformity. Want adult supervision and want the teacher to play as a member of the group. Want much praise and encouragement from adults	To make choices, to help make rules, to share and evaluate group experiences To have wise supervision from friendly grown-ups will help them belong to the group	Variety of activities with minimum of rules
6. Continuing to broaden social contacts Like simply organized games Begin to want to be on teams and are more companionable	To cooperate in play and dance, to organize their own groups	Group games and rhythmic activities

FOURTH GRADE		
CHARACTERISTICS	NEEDS	ACTIVITIES
1. Very distinct individual differences	Help in learning to get along with each other	Needs variety of activities
2. Capable of prolonged interest May go ahead on his own	Expects, needs, and wants responsibility.	Children start leading own activities.
3. Gangs, expecially one sex	Needs organized group activities.	Start of group or squad play
4. Wants to do things well, becomes discouraged if pressured.	Needn't make extensive decisions or achieve rigidly set standards.	Skill drills
5. Argues over fairness.	Help gradual development of desirable habits and manners	Needs experience officiating.
6. Often overactive, hurried, careless, may have accidents	Needs active games, especially those using leg muscles.	Safety rules stressed.
7. Desires group approval	Warm understanding and support of group	Leader can help child understand his role through group discussion following play.
8. Aggressive and quarrelsome	Needs responsibility and needs to meet competition.	Needs to obey official.
9. Interested in dual games	Opportunity for dual games	Many couple activities

FIFTH GRADE		
CHARACTERISTICS	NEEDS	ACTIVITIES
1. They develop steadily in muscular strength and in bone length. Vital organs strengthen, hence increased resistance to disease.	Vigorous activities that use big muscles and organs within limits of healthy fatigue	Running, chasing, self-testing, hard play for short periods
2. They enjoy vigorous activities.	Strenuous activities with reasonable amount of roughness	Athletic type games, running, chasing, and relays
3. Emotional and organic changes with girls maturing from one to two years ahead of boys	To enjoy themselves for what they are and to have wholesome boy-girl relationship in activities	Creative rhythms, folk dances, square dances, athletic type games, relays
4. Increased interest in competitive activities with a willingness to work to receive recognition	Activities that develop cooperative play in teamwork as well as self-testing activities that give individual satisfaction	Athletic type games, self-testing activities
5. Desire to become more independent and are willing to help	To help make plans, be fair leaders, and check their own progress	Run and chase Athletic type and quiet games Serve as captains, help with equipment and lead younger children in play
6. Appearance of group loyalty and efforts to gain approval and respect of members of their own group	Enjoy group participation in various types of activities.	Athletic type games Relays Group self-testing activities

SIXTH GRADE

CHARACTERISTICS	NEEDS	ACTIVITIES
1. Rapid growth (girls in advance of boys) 1 or 2 years decreased endurance	Not to become overfatigued Knowledge of physical change in themselves Need to have their questions answered honestly	Shorter periods of relaxation after activities. Need to develop strength self-testing activities as stunts, tumbling, etc.
2. Sexual characteristics developing	Wholesome boy-girl relationship	Dances and mixers Group games
3. Interest in gaining skill proficiency	Develop play skills	Lead-up games and relay rhythms and stunts
4. Increased muscular coordination	To utilize more coordinated movements	Handling balls with increasing accuracy and speed Tumbling, dances and use of apparatus Various types of ball games and relays using paddles, racquets, etc.
5. Increased ability to make judgements	Need to gauge moving things, objects, distances and change direction hurriedly	Various types of ball games, relays & dances
6. Loyalty to gang	To learn self-sacrifice for good of group	Team games, intramurals, group dances
7. Hero worship	To judge wisely in selecting heroes	To discuss ideals, promote sportsmanship
8. Desire to be independent and strong	Plan activities to develop student leaders.	Act as leaders and scorers. Help with equipment. Help younger children and other playmates.
9. Interest in own growth pattern	To teach good posture and to strengthen muscles to maintain good posture	Stunts and exercises, use of apparatus
10. Struggle between realistic and idealistic	To work off agression or tension in socially accepted manner	Combative activities as rooster fighting, tug-of-war, etc.
11. Self consciousness and developing into an individual	To meet needs of each child so each succeeds in some activity	Wide variety in physical education program

POINTERS FOR THE PRINCIPAL

1. Encourage and insist upon a daily physical education program in every classroom.

2. Your attitude toward physical education reflects in your teachers.

3. A well-rounded physical education program will eliminate many problems in other areas.

4. Get out on the playground and join in the fun when possible; it will make your day go better and the kids will respect you more for it.

5. Don't over-emphasize physical education; just give it a fair chance.

6. Get work orders on painting, repairing, etc. in early.

7. Put plenty of lines on your blacktop; it's almost impossible to get too many.

8. Use your physical education budget wisely, but use it.

9. A good intramural program will cut down on your discipline problems and can give a lift to the entire school curriculum.

10. Usually, if a teacher isn't physically fit to teach physical education, then she (or he) isn't physically fit to teach!

11. Don't overcrowd your playgrounds; use a split recess when advisable.

12. Check with other schools and see if they have something going that might work for you.

13. Reserve multipurpose room for its intended uses.

14. Make necessary playground rules and see to it that teachers and students understand them.

15. No school has ideal facilities, so make do with what you have.

16. You will probably have to schedule physical education every period of the day, but when this is necessary, it is better to have it this way than to have all physical education classes crowded into an afternoon schedule.

TIPS FOR THE TEACHER

1. Check and mark all equipment in your room.

2. Request needed equipment early.

3. Join in the games with students when possible.

4. A little exercise will make TEACHER a healthier girl also.

5. If you have playground duty, come dressed accordingly but be sure to come.

6. A good physical education program will make the rest of your job easier.

7. The success of any program depends upon you, the TEACHER.

8. Physical education should be fun but it should be controlled fun.

9. Any time you pass up your physical education period, you are cheating the children in your room.

10. No one works under ideal working conditions, so make do with what you have.

11. Insist on good safety practices.

12. Don't excuse that overweight child in your class from physical education. He or she probably needs it more than the rest.

13. Lesson plans are necessary in physical education if you are going to have a good program.

ACCIDENT PREVENTION

Accidents do happen: with from 100 to 500 children in a school building, we know there will be accidents, but with proper education, supervision, and precautions, we can hold accidents to a minimum.

Carelessness by students is probably the greatest cause of the majority of accidents. Constant reminding for children at their age is a MUST.

Careful planning in scheduling and supervision is necessary if we are going to have a good safety record.

Identity of causes of accidents must be found and corrective measures taken.

Duty stations and areas of responsibilities must be clearly defined to teachers and this responsibility must be carried out.

Evaluate your play area, equipment and facilities to see if you are using them in the safest way possible and still have an adequate program.

New equipment on your playground will need a set of safety rules.

Teachers also need constant reminding of safety practices.

SAFETY IS SOMETHING YOU LEARN ON PURPOSE, NOT JUST BY ACCIDENT.

INTEGRATION OF PHYSICAL EDUCATION WITH CLASSROOM SUBJECTS

Physical education should be integrated with the many other subjects in the teaching field.

The concept of child development is based on his needs, interests, and desires. He should be as well-rounded in physical education as he is in reading or history. Integration of school subjects is the best way to aid this process. Not only will he benefit physically, but also, he will soon see the relationship and importance of integrated subjects and how each rely on the other.

Below are some possible means of subject integration with physical education. These may be used at the teacher's discretion:

I. Arithmetic - number perception

1. Measuring performance - distance, time, height
2. Percentages - batting, team performance
3. Geometric principles - layouts of fields, areas, diagrams
4. Metric system - comparison of European and American standards and records
5. Number perception - signals and different combinations (8 on 32 divided by 8 plus 4)
6. Working out averages - from test or measured performances

II. Art - poster decorations - costumes

1. Art work for games - clown faces, costumes for dances
2. Movement pattern - forming triangles, squares, circles, etc.
3. Bulletin boards - health factors, values, skills, importance
4. Creative dancing - square dancing, calling dances, folk dancing

III. History - traditional background

1. Origins of activities - discus throw, shot put, baseball, etc.
2. Dances - meanings, interpretations, emphasis
3. Fitness of other nations - ancient civilizations, emphasis on fitness, how they affected us today
4. Concepts - development and progress of physical education
5. Olympics

IV. Language Arts

1. Reading - games, description, verbs, etc.
2. Writing - summaries of game programs
3. Oral expression - demonstration, explanations, evaluations
4. Spelling - new words in physical education program, difficult sports' terms
5. Creative expression - working out story plays
6. Word origins - terminology -- terms like gymnasium, calisthenics, and exercise

V. Music

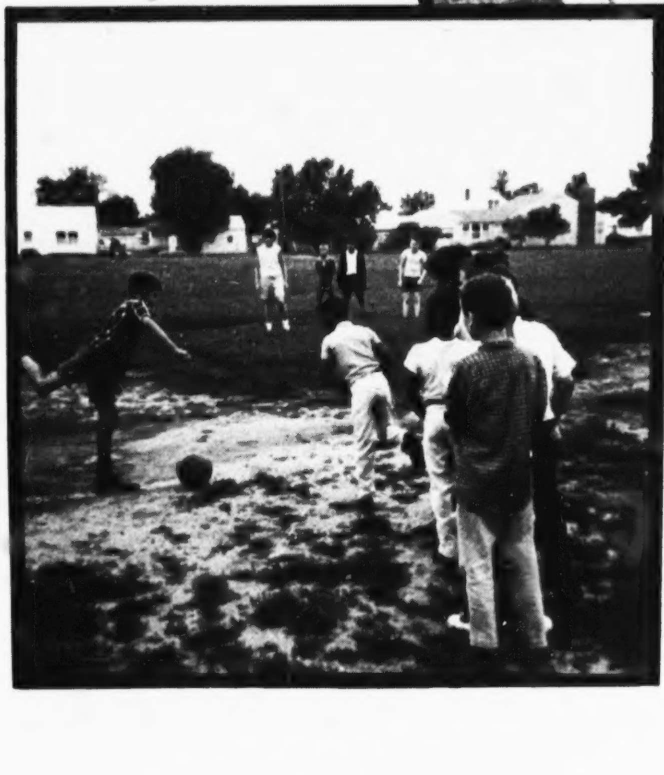
   1. Understanding rhythms - characteristics of the music and rhythms and interpretations
   2. Singing games - words and movement patterns are integrated.
   3. Music learning - names of songs, musical selections, heritage
   4. Creative patterns - steps and routines

VI. Practical Arts - making and repairing game equipment - laying out play areas

VII. Health and Safety

   1. Fitness concepts, development
   2. Exercise and health, value of exercise
   3. Safety - playground and gymnasium
   4. Recreation and health - value of recreation in living

GAMES



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GAMES

INTRODUCTION FOR THE TEACHING OF GAMES:

The word "GAME" to a child means fun. Whenever teaching a game of any type make it fun, show enthusiasm, keep it snappy and vigorous. Your attitude toward the activity can make the difference between success and failure.

When selecting a game one should first consider the ability of the group. We have suggested games for each grade level. This does not mean that you are solely restricted to that particular group of games. The activities are suggested so you will be able to determine the level your students are performing, and then select your activities accordingly.

The games suggested for primary students require a certain amount of proficiency of basic sports' skills, such as throwing, catching and kicking. In the sports' section there is an explanation of each of these skills and ways of teaching them. Also included is a list of games which utilize the particular skill being taught. Using both the Game and the Primary Sports' Sections will allow the children to achieve the maximum in enjoyment and skill from the games you teach.

SUGGESTIONS FOR THE TEACHING OF GAMES:

1. Activities which eliminate the slow or unskilled child for the duration of the game should be used sparingly and never for the entire class period.

2. It is best to have several games in mind for a single class period. The first game may not work as you would expect or the facilities may not be available.

3. When explaining a game the rules and boundaries should be clearly understood. When a schedule for a physical facility provides a limited amount of time, it may be utilized to the fullest by giving rules and instructions in the class beforehand.

4. Each activity needs to be considered from the standpoint of safety. Hazards in the playing area should be removed if possible. Safety instructions should be included in the directions and rules of every game.

5. Class leaders may be used to lead certain activities when the teacher is working with another group or helping an individual.

6. Start each activity with proper warm-up drills to prevent injury; exercises will do this if selected for the particular activity.

7. Class organization such as squads or teams can save time by eliminating the need to divide the class for each activity.

8. Many activities can be made more interesting by making a small change in the rules. Teachers should be alert for these changes and allow children to make suggestions.

9. When selecting a game, consider the children's physical abilities, understanding, interests and grade level. You must also consider the play area and the facilities to be involved.

10. Occasionally allow pupils to choose from three or four games you have selected.

11. Don't be afraid to experiment and explore different activities with your class.

12. Try to develop into your children the concept of "give it a try" and to accept the results. Children need to learn to be good winners and losers and that they can't be successful at everything.

13. Insist upon good sportsmanship.

14. Join in the game whenever possible!

GAMES

WHISTLE MIXER - K - 1 - 2

Equipment: Whistle

Play Area: Playground, gymnasium or classroom

Players: Any number

Children are scattered throughout the area. To begin they walk around in any direction they wish. The teacher blows a whistle a number of times in succession with short, sharp blasts. The children form circles corresponding with the number of blasts. Thus, if there are four blasts, the children form circles of four -- no more or less. After the children become acquainted with the rules of the game, the children in the wrong-sized circle or not in any circle at all may be eliminated for a turn of one whistle blast.

CIRCLE CHASE - 1 - 2 - 3

Equipment: None

Play Area: Playground or gymnasium

Players: 20 to 40

The group is arranged in a circle, standing arm's length apart, and facing the center. Depending upon the size of the group, count off by 3's, 4's, or 5's around the circle. The teacher calls a number, all players with this number start running around the circle in one predetermined direction. Players try to catch and tag the players ahead. Those tagged resume original position in circle. If desired, those tagged may be eliminated for a short time. Animals, fruits, flowers, colors and any groups of objects may be used instead of numbers. This will assist children in remembering order.

LAST COUPLE OUT - 2 - 3 - 4

Equipment: None

Play Area: Playground or gymnasium

Players: 10 to 15

Players are lined up by couples in a column formation with an "It" standing at the head of the column. He has his back to the column. He calls, "Last Couple Out!" The object of the game is to have the last couple separate and rejoin beyond the place where "It" is standing without being tagged by him. If "It" tags either of the two, that person becomes "It." The old "It" joins the remaining player as his partner, and the pair go to the head of the line. If the couple is able to join hands without being tagged, they take places at the head of the column, and "It" takes a try at the next couple. "It" is not permitted to look back and cannot start his chase until the separated couple comes up even with him on both sides. After three unsuccessful tries, the "It" should be changed.

FIRE ENGINE - K - 1 - 2

Equipment: None

Play Area: Playground or gymnasium

Players: Entire class

A starting line and a goal line are drawn approximately thirty feet apart and thirty feet in length, parallel to each other on the playing area. The players are divided into groups consisting of four or five players. The groups are then numbered Fire Engine 1, 2, 3, 4, 5, etc. One player is chosen to be "Fire Chief," and he stands back of the goal line. The remaining players stand behind the starting line.

The "Fire Chief" gives the alarm by clapping his hands. The number of claps indicate to the players which group is to run to the opposite goal line and back. The group may not run until the "Fire Chief" calls out, "FIRE." The first player to return again to the starting line is the new "Fire Chief." The "Fire Chief" may call out, "General Alarm." And then all the players may run and the first player to cross the starting line upon his return is the new "Fire Chief."

I SEND - 1 - 2 - 3

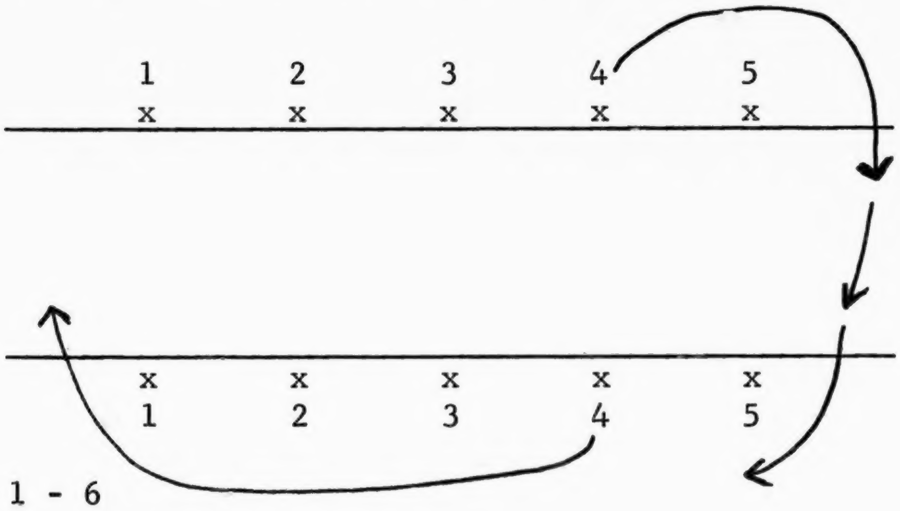
Equipment: None

Play Area: Playground or gymnasium

Players: Entire class

The class is divided into 2 teams facing each other approximately 10 feet apart. The players are numbered off consecutively. When the teacher calls a number, the players run in the same direction around the teams.

The player from Team A tries to catch the player from Team B before he returns to starting position. If Team B player is tagged, Team A gets one point. After all of Team A have chased, they alternate and have Team B become chasers. The team tagging most players wins.



TOUCHDOWN - 1 - 6

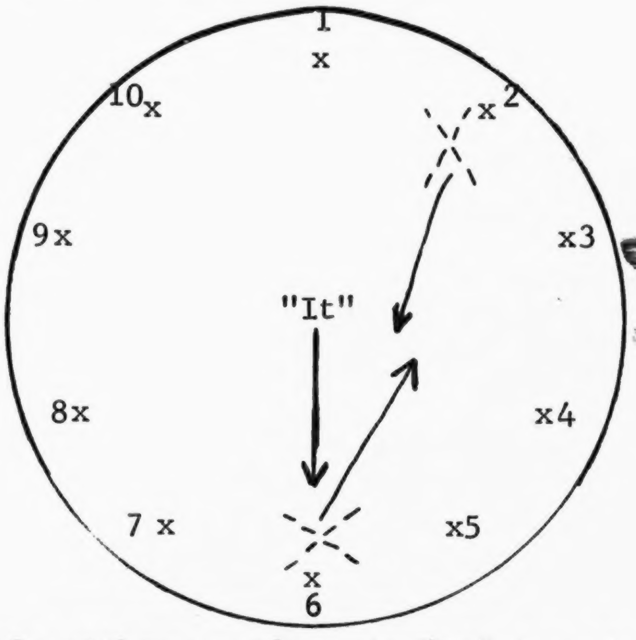
Equipment: Some small object

Play Area: Playground or gymnasium

Players: Entire class

The players are divided into two teams. They stand facing one another and are about 60 feet apart. One team goes into a huddle, and the members decide which player is to carry a small object which can be concealed in hands to the opponent's baseline. Each player of the team holds his hands as if he were carrying the object and runs to the opponent's baseline. The opponents run forward and tag the players. When a player is tagged he must stop and open both hands to show that he is not carrying the object. If the player who is carrying the object can reach the other team's baseline without being tagged, he calls "Touchdown," and scores 6 points for his team. The object is given to the other team after each turn. The team scoring the most points during the playing time is the winner.

NUMBERS CHANGE - 1 - 2 - 3



Equipment: None

Play Area: Playground or gymnasium

Players: Entire Class

The children form a circle. All players are given a number and one is chosen to be "It." The players stand in a circle with "It" in the center. He calls any two numbers. The players whose numbers he calls exchange places, while the one who is "It" attempts to get one of their places in the circle. The one of these left without a place is "It" for the next time and he calls the two numbers to change. "It" must be in center of circle before he calls numbers.

JAPANESE TAG - 1 - 2

Equipment: None

Play Area: Playground or gymnasium

Players: Entire class

One player is "It" and tries to tag any of the other players. When he succeeds in tagging another player, that player becomes "It." The player who is tagged must place his hand on the place where he was tagged and keep it there while trying to tag other players. After the class has learned the game well, several players may be "It."

RUN, TOSS AND CATCH - 2 - 3

Equipment: Rope, ball or beanbag for each team

Play Area: Playground or gymnasium

Players: Entire class divided into equal teams of 4 to 6 players

Stretch a rope between two posts at a height of 6 feet above the ground. Draw a starting line parallel to and 30 feet from the net. Divide the class into equal teams of 4 to 6 players. Each team stands in file formation behind the starting line, facing the net. The first person in each line has the ball or beanbag. He runs forward with the ball, throws it high in the air over the rope and catches it again before it strikes the ground on the other side of rope. He returns to the starting line to hand the ball to the second player in the file and goes to the end of the line. The second player follows the same procedure, and so on. If the runner fails to catch his throw over the rope, he must retrieve the ball without assistance, run back to the rope, and throw the ball over again. This continues until he catches it. The team wins whose starting player first gets back to his original position and holds the ball.

TEACHER BALL - K - 1 - 2

Equipment: Utility ball

Play Area: Classroom, playground or gymnasium

Players: Entire class divided into groups of 4 to 6 players

The children are in groups of 4 to 6 players with one child in each group as the leader or "teacher." The "teacher" faces the others, who form in a line about eight or ten feet from him. He tosses the ball to each player in turn, starting at the head of the line and continuing through the foot of the line. Each child, upon receiving the ball, tosses it back to the leader. Anyone who misses the ball goes to the foot of the line. If the "teacher" misses, he goes to the foot and the child at the head of the line becomes the "teacher." This is continued. "Teacher" should be changed after two times through the line.
VARIATION: The children can throw several different ways, bounce pass, chest pass or overhead pass.

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CIRCLE BALL RACE - K - 1 - 2

Equipment: Two utility balls

Play Area: Playground or gymnasium

Players: Entire class divided into two teams

Divide the class into two teams and have each of them form a circle. Give each team a ball. Upon a signal, each team hands or passes the ball around the circle until the starting player again gets the ball, whereupon he immediately raises the ball into the air. The first team to do this receives one point. The team with the most points wins. Have different players start the play each time. The children may move the ball in a different way for each game such as passing, tossing and bounce passing the ball.

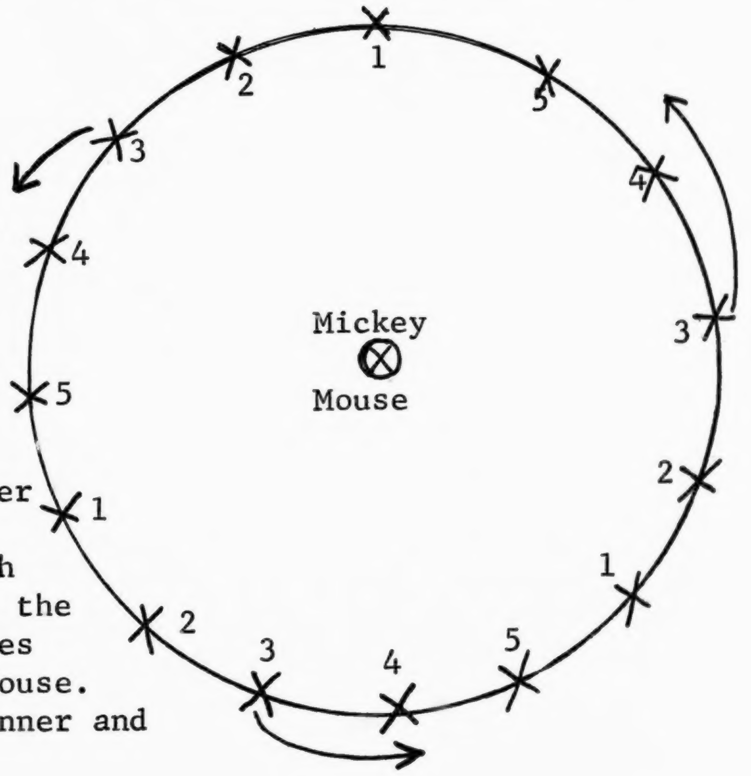
MICKEY MOUSE - 1 - 2

Equipment: None

Play Area: Playground or gymnasium

Players: Entire class

The players form a mouse trap by standing in a circle. The players count off by 5's. One player is Mickey Mouse and stands in the center of the circle. When Mickey Mouse calls a number, all the players with that number run to the right around the circle, back to their original places and into the circle to tag Mickey Mouse. The player who tags first is the winner and the new Mickey Mouse.



SNATCH THE BACON - All grades

Equipment: Any object to use as "bacon"

Play Area: Playground or gymnasium

Players: Entire class divided into two teams

Divide the group into two even teams facing one another at goal lines about 30 feet apart. (This distance will vary according to the area you use.) Place the "bacon" midway between the two goal lines. Have the teams count off consecutively. When the leader shouts a number, the two players having that number race from their goal lines. Each of these players tries to secure the "bacon" and carry it across either goal without being tagged by the other player who raced out. Two points are given for crossing the line with the "bacon," one point for tagging the player before he can cross the line.

VARIATION: Shout more than one number at once. If the group is larger than 30, have groups count off by tens, then more than one from each group will go when a number is shouted.
VARIATION: This variation is played with four teams instead of two. The teams form a square around the two "objects." The game is conducted in the usual manner, except players may attempt to get both "objects" or they may tag both players. A player may get one "object" back safely and return to get the other if he wishes. Play continues until both "objects" have been involved.

BRONCHO TAG 2 - 3 - 4

Equipment: None

Play Area: Playground or gymnasium

Players: Entire class

One player is chosen as chaser, the other players form groups of three, each of which stands in a file three deep, numbers two and three each with an arm around the waist of the player in front, thus forming a "Broncho." The chaser tries to attach himself similarly to the rear player of any group, that is, to become the tail of the broncho. If he succeeds, the head of the broncho must become the chaser. The object of the game is for the broncho to avoid getting a new tail. He does this by swerving and dodging to keep his head always toward the chaser.
VARIATION: Have several chasers.

CENTER BASE - K - 1 - 2 - 3

Equipment: Volleyball or utility ball

Play Area: Playground or gymnasium

Players: Entire class

Players, standing in a single circle, face the center. One player in the center throws a ball to another player and then runs out of the circle. The one to whom the ball is thrown must catch it, run to the center, put it down and chase the thrower. When he is tagged, the one who tags him becomes the thrower. If the thrower can run back into the circle and touch the ball, he becomes the thrower again. If he is successful the third time, he chooses a player to take his place.

CIRCLE RACE - 2 - 3

Equipment: None

Play Area: Playground or gymnasium

Players: Entire class

Players form a circle, each person an arm's length from the rest. All face right. At the signal they begin to run, attempting to pass on the outside of the person directly in front. If a person is passed, he drops to the center of the circle. Direction may be reversed on a signal. The last player left is the winner.

TWO (THREE) DEEP - All grades

Equipment: None

Play Area: Playground or gymnasium

Players: Entire class

Players are arranged in a single circle with a runner and chaser outside. The chaser tries to catch the runner, who can save himself from being caught by jumping in front of any one of the circle players. When the runner gets in front of another player, that person becomes the new runner and must try to keep from being caught. Should the chaser catch the runner, then the runner becomes a chaser. After a short time, change runners and chasers. Three Deep is identical except that players are arranged in a double circle instead of a single circle.
VARIATION: All players but two take partners. Partners join hands. One of the two remaining players is chosen to be "It" and attempts to catch the other player. The player being chased may escape being tagged by joining hands with a set of partners.

CIRCLE KICK OUT - K - 6

Equipment: Utility ball

Play Area: Playground or gymnasium

Players: Entire class

Players join hands spread out and form a circle. A deflated ball is tossed inside the circle. The players try to kick it out of the circle below the students clasped hands. A point is given a player if: (1) a ball goes outside the circle between his legs, (2) a ball goes between himself and another player -- both get points, (3) he kicks a ball out of the circle above the students clasped hands. A ball may be stopped with any part of the body. Stress that the best players will have a score of zero. Fifth and sixth grade students should be required to kick the ball with the side of the foot as in soccer. This safety measure will prevent a lot of injuries.
VARIATION: When a student lets the ball go outside the circle or kicks it too high, he is eliminated until someone else takes his place. Eliminate students until only one or two players are left. This is a good way to wind up a class period when using this game.

DARE BASE - 2 - 3

Equipment: None

Play Area: Playground or gymnasium

Players: Entire class

Mark a goal line at each end of the play area; halfway between them draw a line or Dare Base. Two players are chosen to be catchers. They take positions at opposite ends of the middle line, or Dare Base. The remaining players are placed behind one of the goal lines. When the game starts, they cross from one goal to another, and the catchers try to tag them. They are safe only when on Dare Base or behind the goal lines. They cannot return to the goal line from which they have come to Dare Base, but must go on to the other goal. All players who are not caught wait for the signal to return to original goal line. Those who are caught become catchers. The last player caught becomes the catcher for the new game and may choose his assistant.

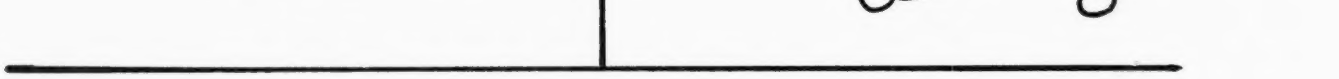
STOP BALL (ALASKA BASEBALL) - 3 - 4 - 5 - 6

Equipment: Volleyball or soccer ball

Play Area: Playground

Players: Entire class

The players are organized into two teams, one of which is at bat and the other in the field. A straight line provides the only out-of-bounds, and the team at bat is behind this line at about the middle. The other team is scattered in the far territory.



One player propels the ball by either batting (as in volleyball) or kicking a stationary soccer ball. His teammates are in a close file just behind him. As soon as he sends the ball into the playing area, he starts to run around his own team. Each time the runner passes the head of the file, the team gives a loud count. There are no outs. The first fielder to get to the ball stands still and starts to pass the ball back over his head to the nearest teammate who moves directly behind him to receive the ball. The remainder of the team in the field must run to the ball and form a file behind the ball. The ball is passed back overhead with each player handling the ball until the last player in line has a firm grip on it. He runs to the front of line and shouts, "Stop." At this signal a count is made of the number of times the batter ran around his own team. Allow 5 batters to bat and then change the teams. This is better than allowing one entire team to bat before changing to the field as the players in the field get quite tired from too many consecutive runs.

PIG IN A HOLE - 5 - 6

Equipment: Large ball or basketball

Play Area: Playground or gymnasium

Players: Entire class

A large hole (or circle) for the "pig", which is a large ball such as a basketball, is marked on the playground or gymnasium floor; and as many small holes (or circles) as there are players less one are marked about six feet apart in a circle around the large hole. (See diagram.) Each player has a stick about three feet long and the game is started with each player placing one end of his stick under the ball which is in the large hole. At a signal from the teacher, all raise their sticks, dislodging the ball, and then each tries to get a small hole for his own by placing the end of his stick in the hole. One player is left without a hole. He is "It" and must get the "pig" into its hole. Using only his stick, he tries to get the ball into the large hole. The other players try to keep him from getting the ball into the hole, using their sticks to intercept the ball. The ball can be pushed only with the stick; it cannot be kicked or thrown. The player who is "It" may take a hole from another player if he can get his stick into the other player's hole when that player's stick is out of the hole. The person left without a hole then becomes "It." The game continues until the "pig" is in the large hole. Repeat with all sticks under the ball in the center.

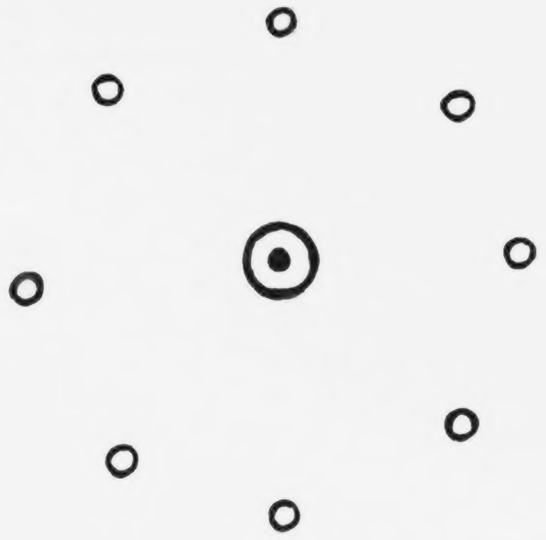
When played in the gymnasium, there is no hole since the circles are marked on the floor. The "pig" is considered to be in the hole when it rolls into or across the circle.

Teaching suggestions: To avoid hitting each other, warn the players at the beginning of the game not to raise the sticks above knee height. They must be reminded just before the signal to start is given and continuously throughout the game.

It is not necessary for each player to keep the same hole all of the time. It is more interesting if the players are encourged to change during the play; so, emphasize the fun of changing holes.

Do not dig in a playground surface. Scratch circles on the surface.

Large center hole about 15" and small holes about 5" in diameter.



Small holes are 6' to 8' apart and 12' from the center.

TOUCH OFF - 3 - 4

Equipment: None

Play Area: Playground or gymnasium

Players: Entire class

Two teams are lined up contacting goal lines, one at each end of the play area. The first child from team one advances as a scout to the second team. Each player in that team holds out his right hand. The scout touches the hands of these players. Deciding upon a player whom he wants to chase him, he gives that player a hard slap. The chase begins as the player whose hand was slapped attempts to tag the other player before he can return to his own goal line. If he is tagged, he goes to the tagger's side; and if he is not tagged, the chaser joins his side. Continue with the first child from the second team as the scout and repeat by alternating sides until each child has had his turn as a scout. The team wins which has more players at the end of the game.

Teaching Suggestions: Let the scout attempt to trick the players by pretending that he is going to slap a player's hand and then he barely touches it.

VARIATION: Award a point to the team for tagging the runner returning to his goal. A captain is appointed for each team and he selects the scout sent from his team each time. The players return to their own team after each run. The team wins which has earned more points within the playing period, or which first wins five points.

YARDS OFF - 4 - 5

A goal such as a post, tree, or the wall of a building is chosen. The players group around the goal. The leader, throwing a stick away from the goal, calls the name of a player. That player is "It" and he recovers the stick and stands it against the goal while the other players run and hide. He seeks the hiders as soon as he has placed the stick against the goal. Any player seen by "It" must return to the goal as a prisoner. A player may free all prisoners if he can return to the goal and throw the stick away from the goal without being seen by the player who is "It." This frees all of the prisoners, and they hide again. "It" may not seek other players until he has placed the sticks back against the goal. The last player caught may be the thrower for the next game.

TURTLE TAG - K - 1 - 2

Turtle Tag is played as simple Tag except that the players are safe when on the back with "all fours" up. (Hands and feet must be off the floor.)

SKIP ON CROSSES - K - 1

Equipment: Chalk or tape to mark crosses

Play Area: Playground or gymnasium

Players: Entire class

Form a circle. On the inside of the circle draw six crosses. Choose seven children to go into the circle. They skip around to clapping or music with piano, phonograph, or tom-tom. When the music stops, each one tries to get on a cross. The one left out chooses someone in the circle to take his place.

JACK BE NIMBLE - K - 1

Equipment: Object to be used as a candlestick

Play Area: Classroom, playground or gymnasium

Players: Entire class

The players stand in a line:

Jack be nimble,
Jack be quick,
Jack jump over
The candlestick.

When the first line is spoken, raise arms high over the head. While saying the second lines, jump forward over any object that the teacher may care to use for the candlestick.

JUMP THE BROOK - K - 1 - 2 - 3

Equipment: Chalk, tapes or jump ropes to mark parallel lines

Play Area: Classroom, playground or gymnasium

Players: Entire class

The brook consists of two parallel lines drawn on the ground about two feet apart. The entire group runs and attempts to jump over the brook, one after the other. Those who fail to clear the brook are out of the game because they must go home for dry clothes. New lines for a wider brook are drawn after each jump, and the game continues by making the brook wider for each succeeding jump until only one pupil is left.

CALL BALL - K - 1

Equipment: Utility ball

Play Area: Playground or gymnasium

Players: Entire class

The ball is thrown into the air by the leader or a child in the center of the circle. Before ball is thrown some child's name is called. That child must run out and catch the ball. If he succeeds, he stays in the center and calls another child. If he fails, the first child throws again and calls another name. After player in center has thrown ball twice he must choose someone else to take his place.

VARIATION: Teacher determines whether to catch ball before it bounces or after a predetermined amount of bounces.

SQUIRREL AND TREES - K - 1

Equipment: None

Play Area: Playground or gymnasium

Players: Entire class

The players stand in groups of threes. Two players of each group face each other, clasping hands to represent a tree with a hollow trunk. The third player stands inside the trunk representing the squirrel's home. One player is chosen to be "It" or the squirrel without a home, and stands in the center of the circle. The teacher either blows a whistle, or claps her hands, which is a signal for all squirrels to change places. The one who is left is "It" for the next time.

VARIATION: There are two extra players instead of one. One is the squirrel the other a fox. The fox chases the squirrel, who is safe by going into any tree. The squirrel in the tree into which he goes must leave his tree and he is chased by the fox. The fox can tag only the squirrel outside of a tree. Any squirrel tagged fairly by the fox becomes the fox and the fox becomes the squirrel.

CIRCLE IN AND OUT MARCH - 2 - 3

Equipment: None

Play Area: Playground or gymnasium

Players: Entire class

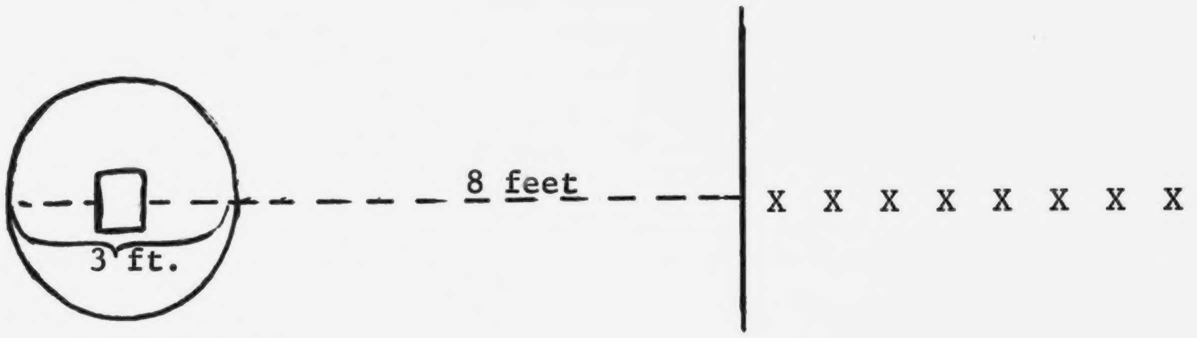
March into a large circle. Leader halts. The next person behind him passes him on the left and stops two or three feet in front of him. The 3rd person passes to the left of the first, right of second and stops three feet ahead of No. 2. In this way all pass in and out, each halting when they are in front. When the circle is so completed, the leader starts by passing to left of No. 2, right of No. 3, etc., and each one falls in behind in or-order. This may also be done on the run.

CLUB IN THE RING - 2 - 3

Equipment: Indian club, ball or bean bags

Play Area: Classroom, playground or gymnasium

Players: Entire class



Children stand about eight feet from the circle in the center of which is placed an Indian club. Each player in turn throws (underhand) a softball, trying to knock the Indian club out of the circle. Each one who succeeds scores one point.

FOULS: It is a foul (a) to step over the line while playing, and (b) to interfere with other children.

BROTHERS AND SISTERS - K - 1 - 2

Equipment: Record player and record

Play Area: Gymnasium

Players: Entire class

Players form a double circle facing one direction holding their partner's hands. Each couple must remember where their "Home" or starting place is located. On signal or starting of music, partners skip around in line of direction until signal to change or music pauses. The couples separate girls skipping clockwise, boys skipping counterclockwise. Upon signal, "Find your home," or music stops each child must find his partner and return to their original location sitting cross-legged. Last couple to sit down must go into the center of circle and perform predesignated penalty. You may use a variety of activities for students to do when they get to their home position.

SKIP AWAY - K - 1

Equipment: None

Play Area: Playground or gymnasium

Players: Entire class

Arrange all players except one in a circle, close together and facing the center. The extra player, "It" is outside the circle. "It" runs around the circle and tags some player on the back. "It" immediately turns around and runs in the opposite direction around the circle. The player who first reaches the gap steps into it and wins and becomes "It" for the next play. Players should be cautioned to avoid collisions as they pass each other. The passing should always be to the right. Change "It" after two consecutive turns.

VARIATIONS: When the running players meet on the opposite side of the circle from the gap they hook elbows, swing each other around, and then continue in their original direction to the gap. This variation avoids the danger of collision.

Good Morning: When the runners meet on the opposite side of the circle from the gap, they stop, shake hands, bow, and say, "Good Morning," repeating these courtesies three times. Then they continue in their original directions to the gap. This variation is suitable for younger players.

Hop Away: Have the runners hop on one foot.

WONDER BALL - K - 1 - 2

Equipment: Utility ball

Play Area: Playground or gymnasium

Players: Entire class

Children form a circle. The teacher says this poem as the children pass the ball around the circle.

The wonder ball goes round and round
To touch it you are surely bound
But hold it not;
If you're the one to hold it last
For you the game is surely past
And you are out.

The child who is holding the ball when the last word in the poem is said is out of the game and must sit down in his place in the circle. The game continues until one person is remaining. The children should be encouraged to say the poem along with her.

VARIATION: Use two balls.

CIRCLE STRIDE BALL - 2 - 6

Equipment: Utility ball

Play Area: Playground or gymnasium

Players: 12 to 15

From 12 to 15 players are in a circle. Each player takes a stride stand position with feet touching a foot of the player on each side. The child who is "It" stands in the center with the ball. He rolls the ball, attempting to roll it out of the circle between the feet of one of the players. If he is successful, the person who allowed the ball to pass out of the circle between his feet becomes "It," and the center player takes his place in the circle. The players must use their hands to stop the ball, and they must not move their feet from the ground or floor. A ball which goes out of the circle between two players is recovered by predetermined player; he tosses the ball to the player in the center, takes his place in the circle, and play is resumed.

VARIATION: Each time a ball is successfully rolled through a player's legs he is given a letter. The first time "M," the second time "U," the third time "L" and the fourth time "E." When a player gets all four letters, he is out of the game until another player gets MULE on him, then they trade places.

GUARD THE CASTLE - 2 - 3 - 4

Equipment: 4 Indian clubs and a utility ball

Play Area: Playground or gymnasium

Players: Entire class

Players form a circle, with a piece of chalk draw a circle in the center about 3 feet in diameter. This circle is the Castle. Place the 4 Indian clubs in the circle. The Indian clubs are the towers of the castle. A guard is chosen to guard the towers of the castle, or keep them from being knocked down with the ball. He may keep the ball from knocking down the towers anyway he wants except he cannot step in the castle. The players in the circle try to knock the towers down. The player who knocks down the last tower becomes the new guard. If players are having difficulty knocking down the pins add another ball.

CIRCLE TAG - 1 - 6

Equipment: None

Play Area: Playground or gymnasium

Players: 4 - 60

Players are divided into groups of four and each member is numbered consecutively from 1 - 4. Players of each group join hands and form a circle. The teacher calls a number and the children whose number is called drop hands and leave the circle, these children are "It." The remaining three children form another circle. The teacher then calls another number. This child is going to be chased by "It," and must remain a part of the circle.

On the signal to begin "It" tries to catch the other player whose number was called. He cannot reach over or under the circle, but must run around to tag. The circle moves around either way to keep "It" from tagging the player.

When "It" has tagged the player or a reasonable amount of time has elapsed, blow your whistle and call new numbers.

Teaching Suggestions:

1. Allow the game to continue only 10 - 15 seconds before blowing your whistle.
2. When playing outside, play off the blacktop to avoid injuries.
3. If you have an uneven number then make two 4's, when they are chasing make them hold hands.
4. If children are being caught easily increase the size of the circle.

CORNER SPRY - 2 - 3 - 4

Equipment: One ball of any type for each group

Play Area: Playground or gymnasium

Players: 12 - 40

The players are divided into four groups, one group stationed in each corner, North, South, East and West forming a square. Four captains stand in the center, each with a ball, facing his corner of players, who stand in a row. The captain throws the ball to each player in turn in his group, who throws it back at once to the captain, and so on until the last player is reached. As the captain throws to his last player, he calls "Corner Spry," and runs to the head of the row, the last player becoming captain. The group that first succeeds in having all of its players in the captain's place wins the game.

Teaching Suggestions:

1. Use a variety of balls, as the children's skill increases use a smaller ball.
2. It might be wise to only use two lines and make two groups dividing them either on the bases of sex or ability.

STREETS AND ALLEYS - 4 - 5 - 6

Equipment: None

Play Area: Playground or gymnasium

Players: 16 - 50

Players arranged in several lines of approximate equal number of players. When facing the leader and joining hands, the aisles which form between the lines are called streets, and when facing to the side and joining hands, the aisles are called alleys. There are two extra players, one who is "It" and one who is the runner. "It" chases the runner who can only run through aisles formed by the players.

The aisles are changed when the leader calls "Streets" or "Alleys." When "Streets" is called, all face front. When "Alleys" is called all face to one side. This changes the aisles and may either assist or hinder "It" in tagging his runner. When the runner is tagged, a new runner and chaser are chosen and the original two take their places in the lines.

Teaching Suggestions:

1. Have children practice changing from "Streets" to "Alleys" several times before playing.
2. Change the "It" and the runner after a short time if a tag is not made.
3. Alert the children to the danger of hitting someone if they change rapidly with their arms extended outward.

CIRCLE TARGET - 4 - 5

Equipment: Volleyball, basketball or utility ball

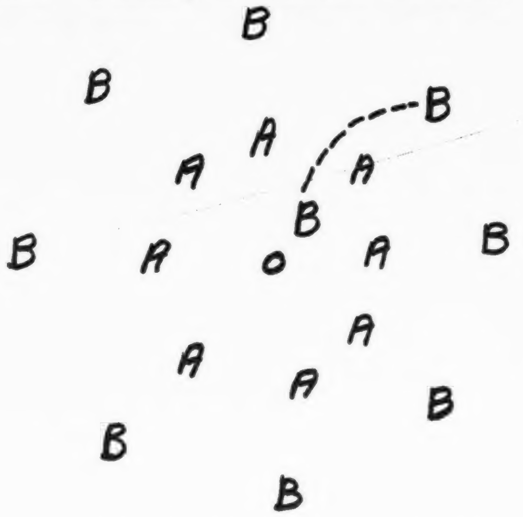
Play Area: Playground or gymnasium

Players: 20 - 50

Team "A" forms an inner circle. Team "B" forms an outside circle around team "A." The outside circle should be formed about 15 feet from the inner circle. Team "B" places one of its players inside of the team "A" circle. Team "B" attempts to get the ball to its players through team "A." Players of team "A" may kick or bat the ball away to prevent the center player from securing it, but they are not allowed to catch the ball. A player of team "B" may recover the ball from any spot on the play area but must return to his regular position to throw. A team scores 5 points each time the ball is passed to its center player safely. Time the game, giving each team three to four minutes to make a score, then alternate positions.

Teaching Suggestions:

1. If students are having difficulty scoring introduce more balls.
2. As player becomes better, disallow lobbing.



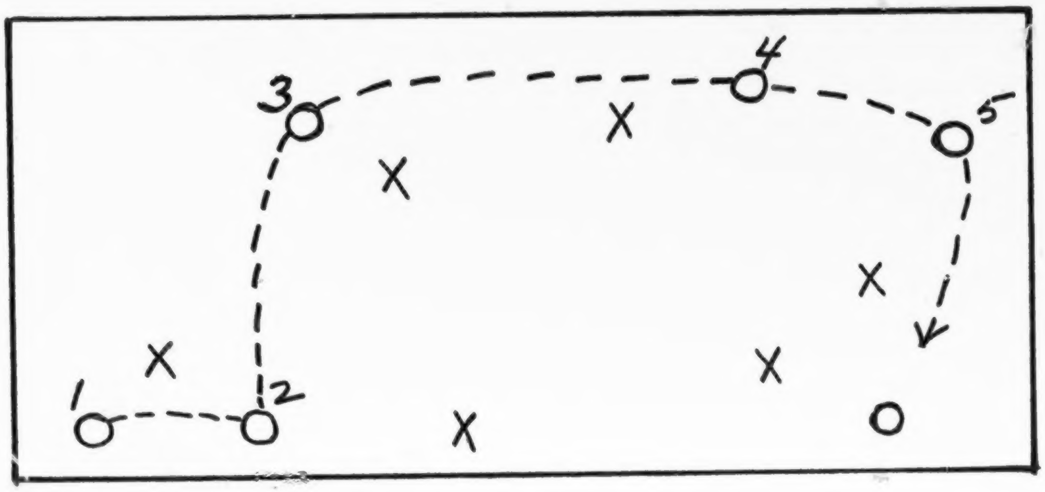
KEEP AWAY - 4 - 5 - 6

Equipment: Basketball, volleyball, soccer ball or utility ball

Players: 6 - 40

Divide the group into two equal teams and mark them so that the teams may be easily distinguished. The game is started with a center jump as in basketball. The team which gets the ball passes it among the team members, attempting to pass it successfully ten times in succession. (The number of times passed and caught successfully may vary.) The other team attempts to get the ball. Running is permitted, but tripping, pushing, and pulling are not allowed. When the offensive team is guilty of one of these violations, the other team is given the ball. When the defensive team commits any of the above fouls, the offensive team is granted completion of that series of ten passes. Each time a team makes a successful pass, the player catching it calls the number of the catch. "One" is called on the first catch; "Two" on the second, etc. When the ball touches the ground or is caught by the opponents, all previous counts are wiped out. The team counting ten consecutive (or whatever number of catches agreed upon) gets one point. The team which first reaches a predetermined number of points wins the game.

Teaching Suggestion:
1. Encourage passing to all players.



----- Path of Ball

FOX AND GEESE - 3 - 4 - 5 - 6

Equipment: None

Play Area: Playground or gymnasium

Players: 6 - 10

"Geese" line up in back of "Gander" (head player in line) and hold onto each other's waists. "Fox" tries to tag the "Goose" at end of line. "Gander" tries to protect this "Goose" by keeping himself and his line in front of the "Fox." When the "Fox" succeeds in tagging end "Goose," that "Goose" becomes "Fox," and old "Fox" becomes new "Gander." Game continues until all players have been "Fox."

VARIATION: Another Fox and Geese game is played in snow. First make paths in the snow. Fox is "It." Geese move about the paths tempting the Fox and are safe in any predetermined safe areas. A Goose tagged becomes the new Fox.

TEAM STICK GUARD - 4 - 5 - 6

Equipment: Basketball and 2 Indian clubs or bowling pins and 2 circles 10 feet in diameter.

Play Area: Any area 30 feet by 60 feet or larger.

Players: 8 - 30

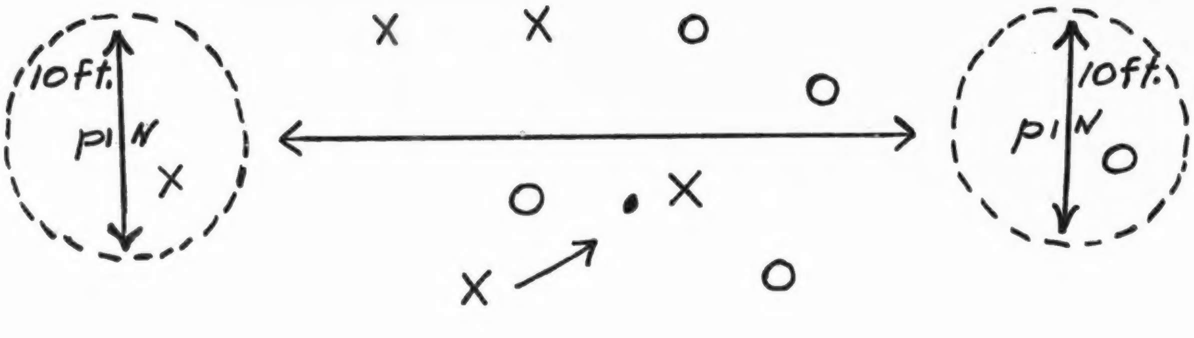
Draw two circles 10 feet in diameter and 60 feet apart. Place a wooden pin upright in the center of the circles. Divide the players into two teams and scatter them over the playing area. Assign each team a circle to defend and appoint one player from each team to go into the circle and guard his team's pin. On a signal, toss the ball between a player of each team who jumps at the center of the field. Each team attempts to get possession of the ball as in basketball and pass it from player to player until one of them is in position to throw at the opponent's pin. Running with the ball, holding, tripping, blocking and any other body contact with the opponent is not permitted. If such fouls occur, the player fouled is given a free throw at the pin from the edge of the opponent's circle, the guard attempting to block the throw. No player but the guard is allowed in the circle at any time and he may protect the pin as he sees fit.

Each time the pin is knocked over by the ball or the player guarding the pin, a point is scored for the opponents. The team having the greater number of points at the end of the given period of time, wins the game. After each score the ball is put into play at the center.

VARIATION: Add more than one pin to each circle, placing them some distance apart.

Teaching Suggestion:

1. Allow free throw shooter to run around edge of circle and throw from wherever he wants.



BOUNDARY BALL - 2 - 3

Equipment: 2 - 4 utility or volleyballs

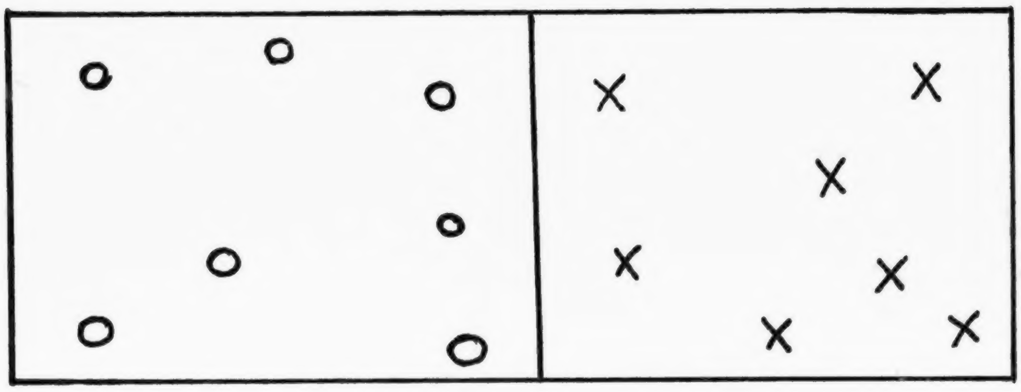
Play Area: Playground or gymnasium

Players: 10 - 15 on a team

The class is divided into two teams. Each team is trying to roll a ball across the other teams goal line, each time this happens a point is scored for the team that rolled the ball. The ball must be rolled, not thrown or bounced to be counted a point. When a ball is stopped the player who stopped it may run to the center line and roll it. As the students become more proficient at playing, use more balls. The team with the most points wins.

Teaching Suggestions:

1. Line the children up on the goal line and show them that they can only play up and back and can not move laterally.
2. If a ball is not rolled in a certain length of time, make the child give it to the other team.
3. To help teach the children to play their positions stop the game after each point and show how they could have prevented the score.



BALL TAG - K - 1 - 2 - 3

Equipment: 3 or 4 utility balls

Play Area: Playground or gymnasium with definite boundaries

Players: 6 - 40

The class spreads out in the playing area and three or four utility balls are thrown to them. A player with a ball throws it trying to hit any player, whether or not he has a ball, below the shoulders. The player may move around to get a better shot at someone, but must throw the ball. When a player is hit he must go over to his teacher and perform a designated task, say his ABC's or count to a certain number. Upon completion of the task he returns to the game. There will be many "loose" balls and anyone may pick these up. If a player has a ball and he is hit, he must drop it before he goes to his teacher.

Teaching Suggestions:

1. Do not allow a student to hold a ball.
2. A rule may be inserted that allows a player to stay in the game if he catches the ball thrown at him in the air.

END BALL - 4 - 5 - 6

Equipment: Volleyball, soccer ball, or utility ball

Play Area: Varying according to ability, suggested starting diameter, 40' by 25'

Players: 6 - 35

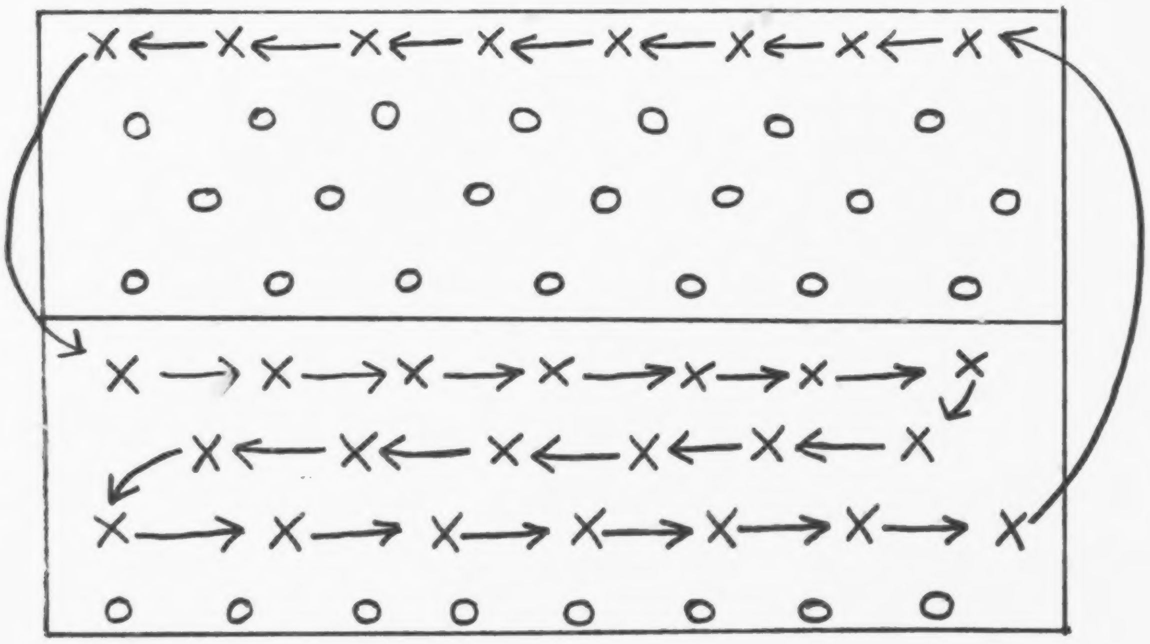
Players are divided into two equal teams. Each team divides its players into fourths. One fourth of the players are end men and take their position in their team's end zone. The remaining players are fielders and take positions in the half of the field farthest from their end zone. The players are placed in positions as in volleyball. When a point is scored the players on the team that scores the point rotate. The player that is in the servers position in volleyball, right corner on the back line, moves straight to the right end zone position; the left end zone player moves to the left front corner position, and the rest of the players rotate as in volleyball. (See diagram)

The ball is put in play by tossing it up at center. Players attempt to score by passing the ball to their end man, who must catch the ball on the fly, with both his feet on the floor inside his end zone. If the ball hits the floor, wall, or any object first the point does not count.

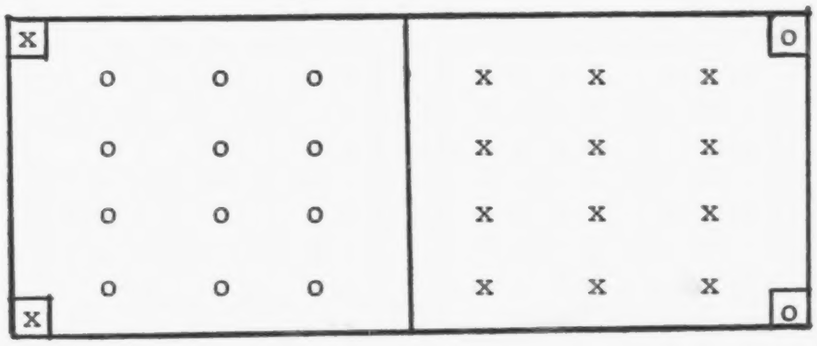
A player may not move with the ball from the place where he catches it, nor may he hold it more than 5 seconds. He may not step over any side or end line and may not snatch the ball from another player. Penalty for any infraction is forfeiture of the ball.

Teaching Suggestions:
1. Have players pass ball rapidly.
2. Encourage front line field players to play close to the center line to block end zone players' passes back to their fielders.

ROTATION



VARIATION: Have each team have only two end men. Each end man having a corner, which is a space five feet square in the corner of the opponents' court where the end line and side lines meet. A point is made each time an end man catches the ball while both feet are in his corner.



PRISONERS' BASE - 4 - 5 - 6

Equipment: None

Play Area: Definite boundaries with a prisoner's base about 4 by 4 feet.

Players: 6 - 40

The game is started by dividing the area into two equal parts and placing a player from each team in prison. Players try to run through the opponents' territory in order to enter the opponents' prison or in order to rescue a teammate who may be in the prison. As players are tagged they must go to the prison of the tagger.

A tired runner may rest in safety behind an opponent's end restraining line but once he returns across the line he may not recross it; neither may he enter the prison area or rescue a teammate until he has returned to his own territory. He may be tagged while trying to reach his own playing area. Members of each team guard their own prison. A rescuer may take only one prisoner with him. Both may be tagged while returning to their own area. Prisoners are not permitted to make a chain in order to approach an oncoming runner. They may not step outside the prison area.

The team wins (1) which first makes prisoners of all the opponents or (2) when an untagged runner enters the opponents' prison while it is free of prisoners.

Teaching Suggestions:
1. Allow players who enter the enemy's territory to return to their own territory as often as they can accomplish it without being tagged.
2. Encourage players to be venturesome.
3. Have a restraining line in front of the prisoners base that no guard may go beyond unless chasing a player. This will encourage the players to take more chances.

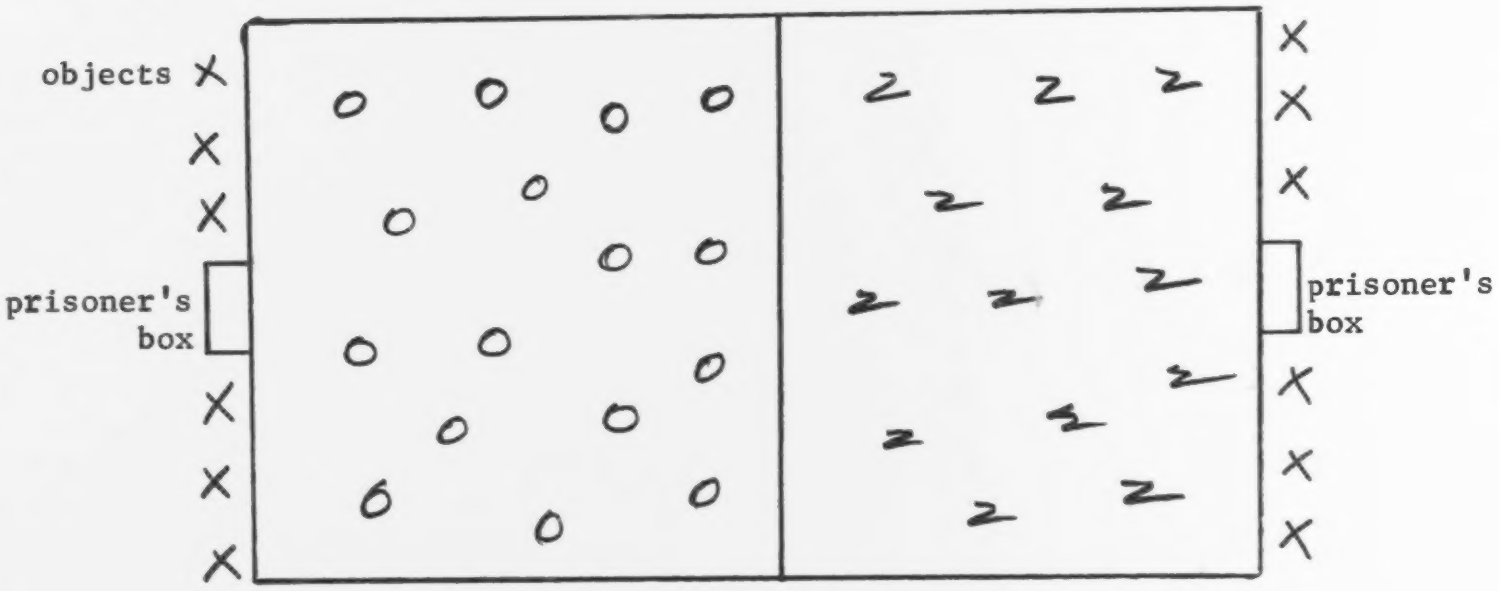
VARIATIONS:

1. Stealing Sticks - 5 - 6

   Six or eight beanbags or Indian clubs are placed at either end of the playing area. The object is for the teams to secure the opponent's sticks by crossing the center line and running to the end line without being tagged by the opponents. The players may take only one stick a trip, and then may return free.

   Players, if caught, are taken to their opponent's prison and must wait there until rescued by some one from their own team. Runners may not take any sticks from their opponent's goal while members of their team are in prison; the prisoners must be rescued first. If the runners reach their prisoners without being tagged, both may return to own side free. Only one prisoner may be rescued at a time. The game is won by the team which first "steals" all of its opponent's sticks.

   Teaching Suggestions:
   1. Give some distinguishing mark to the players belonging to one team.
   2. Only let one player guard the sticks and spread them out over a large area.



2. Capture the Flag - 4 - 5 - 6

   Played as above, except only one object (flag) is placed at the end line. If prisoner is being rescued, both the prisoner and rescuer must return to own territory without being tagged by the opponent. If tagged, they are both prisoners. The team capturing the opponent's flag first wins the game.

   Teaching Suggestion:
   1. Have only one player guarding flags and restrict how close he may get.

RING OR DECK TENNIS - 4 - 5 - 6

Equipment: A volleyball net and a deck tennis ring.

Play Area: A volleyball court 30 by 60 feet. The net is placed across the court midway between the end lines. Height of net is 6 feet, 6 inches.

Players: Two teams with equal players on each team. Players stand in two or three lines.

Object of the Game: To toss the ring over the net onto the opponents court and to prevent the ring from touching the surface of one's own court.

The ring is given to a player on one of the teams who begins the game by tossing the ring over the net, attempting to direct it so that it will fall on the ground in the opponents' court. Players on the opposing team try to catch the ring with one hand before it touches the ground. The player who catches the ring, returns it over the net immediately with an upward flight, using the same hand with which he caught it.

If two players catch the ring simultaneously, the player on the right side takes it to play.

The player who receives the ring must make the return play without moving from the place where he caught it.

A player may pass the ring to another player to play.

A ring which does not fall over the net counts nothing, and is played again by the nearest player on the side which threw it.

When the ring is thrown outside the boundaries of the court, it counts nothing, and is played again by the nearest player on the side which threw it.

When the ring is thrown outside the boundaries of the court, it is recovered by the nearest player, thrown to a player on the same team, who plays the ring to the opponents.

Fouls:
1. Taking more than one step with the ring in hand.
2. Changing the ring from one hand to the other.
3. Catching the ring with two hands.

Penalties: For fouls 1, 2, and 3 one point is given the opponents of the team which committed the foul.

Rotation: When the team in the lead has scored 5 points have the players on the front line move to the second line, second to the third and third to the first. When a team has reached 10 points the same procedure again takes place.

Scoring: 1. For fouls 1, 2, and 3 one point is scored by the team opposite the team which committed the foul.

2. One point is scored for the team which succeeds in throwing the ring over the net so that it touches the surface of the opponents' court, no foul having been committed.

Teaching Suggestions:

1. Show the players the advantage of keeping playing positions, thus covering the court.
2. After a point is made and before the server throws the ring, he calls the score, giving the score of his team first.
3. Ring tennis is played on board ship usually by two players or by four, and is scored as in tennis. The court is smaller and is marked for doubles with a line running lengthwise of the court. This game is known as "deck tennis."
4. For gaining skill, use Line Zigzag Relay, passing and catching the ring with the right hand only, then with the left hand only.
5. This game is good for a rainy day activity in a vacant room or an auditorium, using a cord in place of the net.

ONE OLD CAT - 3 - 4 - 5

Equipment: Bat, softball, and two bases

Play Area: Playground

Players: 7 - 14

Play area has home plate, 1st base, and pitcher's box. One player is pitcher, one is catcher, two are batters, and other are fielders. When batter hits ball, he must run to 1st base and home in one trip without being put out. There are no fouls; all hits are good. If the batter is successful, he makes one score and has another turn at bat. If he is put out, he becomes last fielder and fielders rotate positions from last fielder to first fielder to pitcher, catcher and batter.

Batter is out if he has 3 strikes, is tagged while running by fielder with ball, does not reach home plate before catcher tags home with ball, hits a fly ball which is caught, fails to touch bases while running, or throws his bat. After three turns at bat, the batter is out and must become the last fielder.

Teaching Suggestions:

1. Game may be played inside if plastic balls and bats are used.
2. Have more than one game.

SCREWYLOUIE - 5 - 6

Equipment: Bladder used in volleyball or soccer ball, or balloon and a volleyball net. Have definite boundaries and volleyball court.

Play Area: Classroom or gymnasium

Players: 4 - 40

Players are divided into two teams as for volleyball. The bladder is served and played as in volleyball. After service it may be sent to a teammate or over the net. The ball is played regardless of whether it hits the wall or ceiling. With practice, players learn to use walls and ceilings as an aid when playing the bladder. Scoring and rotation of players is the same as in volleyball.

Teaching Suggestions:

1. To accomplish rotation in a classroom with fixed seats have all net players move to the rear with other lines moving forward.
2. Teach volleyball skills, using the tips of the fingers to play a light bladder.

BALL STAND - 5 - 6

Equipment: Utility ball

Play Area: Playground or gymnasium

Players: 4 - 40

Players are numbered and stand in a small circle around the leader or teacher who has the ball.

When ready, the teacher throws the ball high into the air, at the same time calls loudly a number. Immediately all the players, except the one whose number is called, start running as far away from the ball as possible, but at the same time keeping within the designated boundary lines of the playing area. The player whose number is called secures the ball and, standing still at the spot where he picks it up, calls loudly, "Ball Stand!" Each runner must stop immediately when he hears the call. The player with the ball, after taking time to aim, throws, rolls or bounces the ball and tries to hit the player below the shoulders. If the player is hit, he calls out loudly, "Ball Hit!" and goes after the ball; the other players run away from him. When he picks up the ball he stands still and calls loudly, "Ball Stand!" This play continues until a player aimed at is not hit by the ball, whereupon the call "missed" is given and the players return to the circle. The person who failed to hit a player secures the ball, throws it into the air and calls a new number. After stopping their run, players should not move their feet until the ball is declared dead.

A player is given a point every time he is hit, moves his feet after "Ball Stand" has been called, or if he is the thrower and misses all players. Players with the lowest total at the end of the game win.

Teaching Suggestions:

1. Encourage players to roll ball, it is more accurate.
2. Let children dodge ball, but if they move their feet it is a point against them.
3. If the ball leaves the playing area, have the thrower secure it and return to a boundary line and throw it from there.

BOWLING AT INDIAN CLUBS - 2 - 3 - 4 - 5 - 6

Equipment: Three Indian clubs and one softball for each group.

Play Area: Any area with a smooth surface.

Players: 2 - 6 in a group.

Each player in turn stands with feet behind the bowling line. Without stepping over the bowling line each player bowls by sending the balls along the ground and tries to knock over all the Indian clubs. Clubs are placed on the corners of a triangle. The ball may not be thrown. Three trials are permitted unless all the Indian clubs are knocked down. One point is scored for one club knocked down; three points for two clubs; and five points if all the clubs are overturned.

Teaching Suggestions:

1. A good game for warm weather. A tournament can be run off between individuals or between teams.
2. Have players awaiting their turn help retrieve the balls and replace the Indian clubs following the final bowl of a given player.
3. If additional balls are available, a faster game will result.
4. Instruct players to bowl with knees and hips bent so that the ball is very close to the ground at the beginning of the bowl.
5. Explain the importance of pointing the bowling hand directly toward the target, not only during but following the bowling motion.

CRAB BALL - 4 - 5 - 6

Equipment: Deflated soccer ball or utility ball

Play Area: Gymnasium

Players: 4 - 30

A player moves around in the crab position, hands and feet on floor with his back towards floor. A player tries to score by kicking the ball. The ball may be blocked by the players body as long as his hand and feet are in contact with the floor. A goalie is stationed in front of his goal in crab position to prevent a score being made. If a player touches the ball with his hand that is not on the floor, a foul is committed and a point awarded.

Teaching Suggestion:

1. Have several teams and change them frequently so as to prevent players from tiring badly.

CAPTAIN BALL - 4 - 5 - 6

(See Sports Section - Basketball)

FIVE-THREE-ONE - 5 - 6

Equipment: One basketball and one goal for each group

Play Area: Playground or gymnasium

Players: 2 - 8 in each group

Players line up behind the free throw line from where the player first shoots. If he makes the basket he scores 5 points for his team. Whether he makes it or not he tries to retrieve the ball on the first bounce and shoots from where he gets the ball. If it has only bounced once, the shot is worth 3 points. If if has bounced more than once it is worth one point if made. The player gets one more shot, but on this shot he gets an option whether to pick it up after the first or third bounce, this shot is worth 1 point. If the player picks up the ball on the wrong number bounce he doesn't get to shoot. The player who has the most points after a certain number of trys wins.

JUMP THE SHOT - 5 - 6

Equipment: A long jump rope

Play Area: Playground or gymnasium

Players: 2 - 10 in each group

Players stand in a circle facing the center. One player, holding a rope about twenty feet long, kneels in the center of the circle. A knot is tied on the free end of the rope in order to weight that end. The center player turns the rope, playing it out to its full length until sufficient momentum keeps the weighted end of the rope turning under the feet of the players in the circle, who must jump over it. Any player who touches the rope with his feet while it is turning is "out," and he leaves the circle. A player who remains in the circle after the others have been put "out" turns the rope for the repetition of the game.

TARGET BALL - 5 - 6

Equipment: Volleyball, soccer ball, basketball or utility ball

Play Area: Any area about 30 by 60 feet

Players: 12 - 30

Two teams are formed, from 6 - 15 players on a team. The players are given numbers. Two players of each team are known as the targets. Targets may move anywhere within the bounderies they wish. They are distinguished by arm bands or other insignia. Players are placed as for basketball.

The game is started with a tossup between opposing centers. Players may pass, dribble, or use any tactics to hit the opponent's target with the ball, not higher than the shoulder. Target players of a team may throw at a target player of the opposing team if they receive the ball from teammates.

Following a scoring play a member of the team scored against puts the ball in play with an out-of-bounds throw at point nearest to position the target occupied when scored against. Two halves or four quarters of playing time are used. At the end of each quarter, or halfway between the time allowed for a half, target players in each team are changed.

The same fouls as are found in basketball are called by the players themselves or by the referee. The player who fouls is removed from the game until the opposing team scores, or until a member of the opposing team commits a personal foul. There is no free throw shot on a foul. If a target player fouls a temporary target player is appointed to play until original target player re-enters the game. Two points are scored each time a target player is hit by the ball when thrown by a player, or tagged by an opposing player when the target has the ball. The team wins that has the highest score at the end of the playing period.

Teaching Suggestions:

1. You may use any boundaries that best suit your situation.
2. Teach players to seek positions near one or the other opponent's targets when they do not have the ball.

CENTER CATCH TOUCH BALL - 3 - 4 - 5 - 6

Equipment: Volleyball, soccer ball, basketball or utility ball

Play Area: Playground or gymnasium

Players: 6 - 10 in each group

Players form a circle facing the center. They stretch their arms sideways until fingers touch to determine the size of the circle. A player stands in the center of the circle.

A ball is passed rapidly among the circle players. It may travel in any direction, such as across the circle, or from player to player around the circle. The center man tries to touch or catch the ball. This necessitates his moving rapidly in his effort to contact the ball. Should the center man touch or catch the ball, the person who last touched or handled the ball before the center man did so becomes the new center man, the former center player retiring to the circle.

As skill is gained several players should be put in the center. In this form of play the first one of the center group to touch the ball retires, the new player joining the rest of the group in the center area.

Teaching Suggestions:

1. Allow the center player to go anywhere in his effort to get his hand on the ball. Try to keep the players in circle formation.
2. If center player is having difficulty touching the ball, do not allow players to pass ball to persons standing next to them.

CENTER SQUARE BALL - 6

Equipment: Volleyball, basketball, soccer ball, or utility ball

Play Area: Playground or gymnasium

Players: 10 - 30

The object of the game is to complete a pass from a field area player or a center player to his own end man. Players are divided into two teams who take places on the court as shown in the diagram: four of each team in the center rectangle, one player in his team's end zone, and the rest in the field area opposite their end zone.

Four players from each team may be in the center area simultaneously; there should be two jumpers and two guards, with jumpers alternating in the jumps. Only center players may pass to end men after receiving the ball from a teammate outside the center court. Players must stay in their own area. They may not enter the end zone of the opponent's team. Passes to the end men may be made by players from center court or field area.

The ball is tossed between two opponents at the center of the small rectangle (1) at start of the game; (2) following a scoring play by either team. Tie balls are to be called by the players themselves or referee and a jump ball used at the point where the tie ball occurs.

When the ball goes out of bounds it is put in play by a throw-in, from the point where the ball left the field, by the member of the team whose field area it left. No score can be made from a throw-in. A throw-in may not be a direct throw to an end man.

All personal fouls recognized in basketball such as pushing, holding, or charging are to be called. Penalty: All players in the center court and field area of the team fouled step off the court. The person fouled stands in the center area and attempts two passes to his end player. The team which fouled is allowed one guard in its field area to try to intercept the throw. If the second throw is unsuccessful the ball is in play.

Violations:

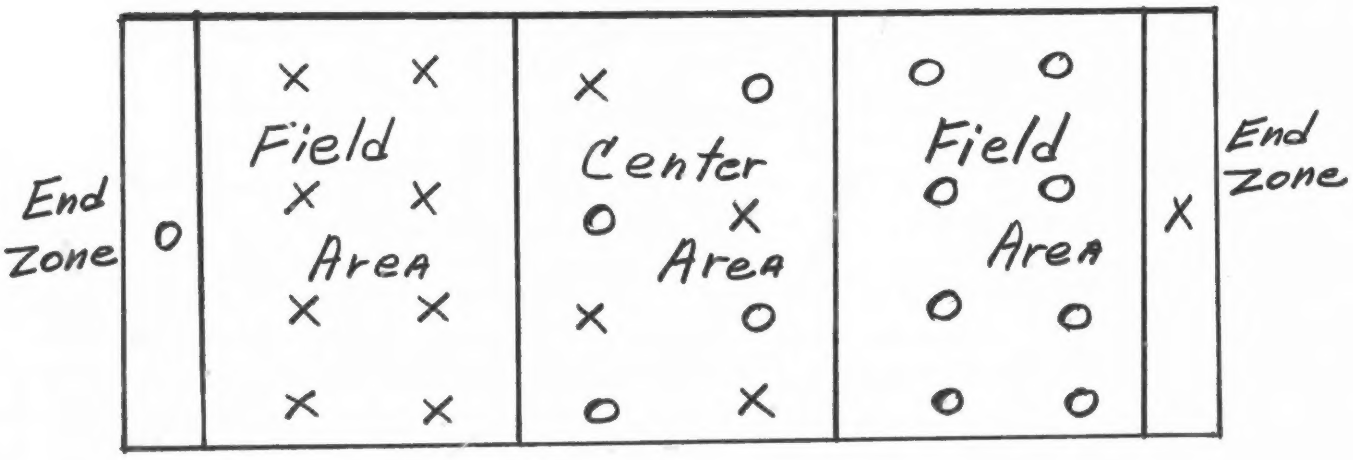
1. Walking with the ball, using a double dribble, or delaying the game.
2. Traveling over any of the division lines of the playing area.
3. End men leaving the end zones at any time.
4. Field area player stepping into an end zone.

Penalty: Opponents gain possession of the ball out of bounds at the point on their own boundary corresponding to the point where the violations occurred in the opposite territory.

Each successful pass to an end man counts 1 point. Passes caught from a wall rebound do not score. Play is resumed by a center toss. The team wins that has the higher score at the end of the game.

Teaching Suggestions:

1. Rotate end players following each scoring play.
2. Do not permit certain players to remain always in the center section.
3. Encourage players to move about actively.
4. Teach several types of passing.
5. Teach the players how to dodge and to run to meet the ball as it is passed.
6. Encourage straight, quick passes instead of high, looping passes.



PRISONERS' BALL - 3 - 4 - 5

Equipment: Volleyball, basketball, soccer ball, or utility ball

Play Area: Playground or gymnasium

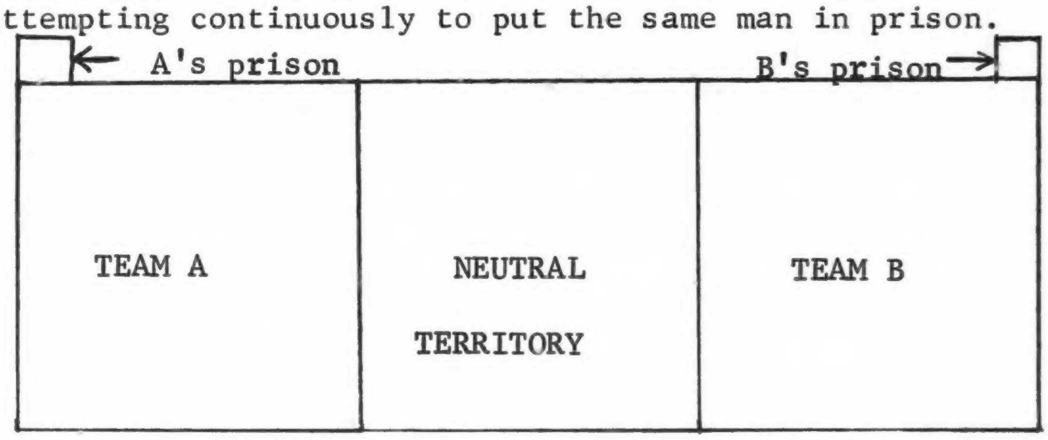
Players: 8 - 30

The players are divided into two teams and is played with any of the above balls and on a play area divided into three parts: a neutral territory in the center and a court on each end. (See diagram) Each team is assigned to a court. A prison is designated on either side of the playing space for each team. The object of the game is to put the opposing team members in prison. All players on each team are numbered from one through the number of players on the team. The game starts as a player from either team throws the ball across the neutral area into the opponents' court, calling the number of a player on the opposite team. That team must catch the ball before it hits the floor within their court or their player with the number called goes to prison. Anyone may catch the ball and the game continues with the player who caught it throwing it to one of his own players or to the opponents' court or the throw is wasted. A ball falling in neutral territory or outside the marked court is considered dead and it is recovered by the nearest player, who brings it just inside his court to throw it. A prisoner may be freed by one of his own team calling, as the ball is thrown, "Prisoner number----------!" (giving his number). If that ball hits the floor within the opponents' court, that prisoner is freed and may go back on the court with his own team.

Teaching Suggestions:

1. Call the number of the player who should enter into or come out from prison. The game needs to be carefully refereed as players intent

on the game easily forget to respond.
2. Do not let the players run with the ball. They must throw it from where they caught it or pass it to a teammate.
3. Change numbers in the middle of the game to prevent one team from attempting continuously to put the same man in prison.



TETHER BALL - 2 - 6

Equipment: Tether ball and pole

Play Area: Any area

Players: 2 - 4

After the first game the winner never serves. Each player stands in his court. The server starts the game by tossing the ball into the air and striking it with his hand or fist in the direction he chooses. His opponent may strike the ball the first time it passes over his court. As the ball travels, each player tries to hit it and wind the rope completely around the pole. The player who first winds the rope completely around the pole in the direction of his play, wins the game. During the game each player must remain in his own playing zone (court).

Fouls: The following are fouls that cause a pupil to forfeit the game:
1. Stopping continuous play by holding or catching the ball.
2. Touching the pole with any part of the body.
3. Interfering with the progress of the game by hitting the rope with forearm or hands.
4. Stepping in the opponent's court.
5. Throwing the ball.

You may block the ball with the body.
You may play partners.
You shall not give a place in line to a pal.

The champion falls in at the end of the line after winning from all opponents in line. After two minutes pupils in line may count to 20 hits of the ball to get the game finished. The challenger gets his choice of courts and gets to serve. DO NOT WEAR GLASSES!

GO AND GO BACK - 1 - 6

Equipment: None

Play Area: Any area that 2 lines can be drawn 40 feet apart.

Players: Any number

The players stand side by side on a line facing a parallel line 40 feet away. At the sound of a whistle, all players start to run toward the goal. When the signal is repeated, they reverse the direction of their running. The signal is given at odd intervals and no one is sure which line will be the finish line. The first player to reach the goal wins. The game then starts over.

VARIATIONS: This game may be varied by having the players hop, skip, or by having them take partners and hop, skip, or run over the course.

SOAK'EM - 4 - 5 - 6

Equipment: Utility ball

Play Area: Softball diamond

Players: 6 - 35

The game resembles softball except that the ball is hit with the hand, and outs are made by hitting the player with the ball instead of by tagging bases or runners. The fielding team may run after the ball, but may not move more than one step in any direction after picking the ball up. The runner may zigzag, stop, or dodge while on the base lines and the fielders must put him out by hitting him with direct throws from their position. If the runner makes a fair hit, he must make home without stopping in order to score. If he is walked, he need only go to first base, where he must stay until advanced by the next player. Any hit ball is a fair ball.

Interference by a defensive player will count a score, while interference by an offensive player will count an out. Three strikes is out, and any caught fly ball is an out. Any time the ball touches the runner by any means whatsoever -- thrown, hit, bounced, or kicked -- the runner is out. A runner who touches all the bases and reaches home without being touched by the ball, scores one run for his team. Each team is allowed three outs.

CHANCE IT - 4 - 5 - 6

Equipment: Basketball and goal

Play Area: Playground or gymnasium

Players: 2 - 10

Mark eight spots around the area of the free throw line. The first player shoots from the number one spot. A player is allowed one shot at each position. If he makes the shot, he moves to the next position. If he misses he may either stay where he is or "chance it." If he makes his "Chance" shot, he moves to the next position and takes his regular shot. If he misses the "Chance" shot, he must return to the first position at the end of the line. The first player to make a basket at all eight positions is the winner.

NINE COURT BASKETBALL - 5 - 6

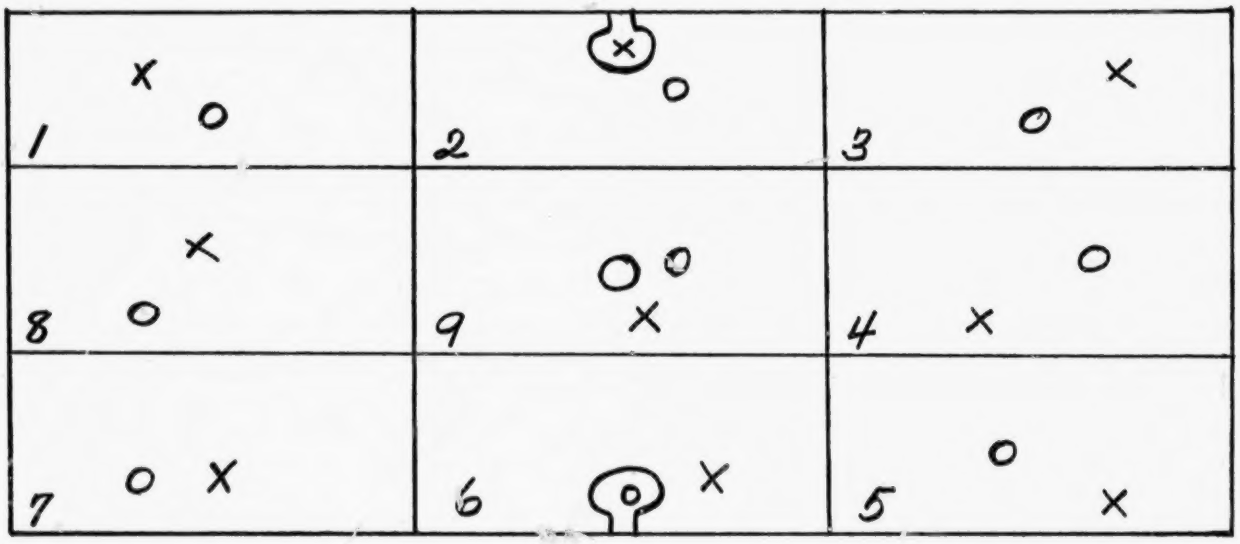
Equipment: Basketball, volleyball or utility ball

Play Area: Playground or gymnasium

Players: 18 - 36

Each player has an area within which he must stay. (See diagram) Only the forwards may shoot baskets, which count two points each. The game begins with a toss-up at center, after which each team attempts to get the ball to their forwards so they can score. Players may not take more than one step with the ball, or step over a boundary line. They may dribble once, girls using two hands. Infraction of a rule, or causing the ball to go out-of-bounds, gives the ball to the opponents at the spot where the infraction occurred.

Touching the ball when an opponent has it in his possession, any body contact, or other unfair act, is a foul. The penalty for a foul is one free shot unguarded, which counts one point if made.



SHOWER BALL - 5 - 6

Equipment: Volleyball net and standards. One ball for every ten players.

Play Area: Volleyball court

Players: 20 - 50

The object is to prevent the balls from touching the ground on your side of the net. Balls must be tossed over the net and cannot be held over three seconds. Only one player on each team can handle the ball each time it comes over the net. Players may take only one step in returning the ball, which must go over the net without touching it.

Each time a ball hits the ground, a player holds the ball too long, or the ball is not thrown over the net a point is given the team that made the violation. The team with the lowest score is the winner.

Teaching Suggestion:

1. Require a two hand chest pass to get the ball over the net. This will eliminate hard and dangerous throws.

TEAM TARGET - 3 - 4 - 5 - 6

Equipment: 8 - 12 softballs or utility balls, and deflated soccer ball or basketball for target.

Play Area: Playground or gymnasium

Players: 12 - 40

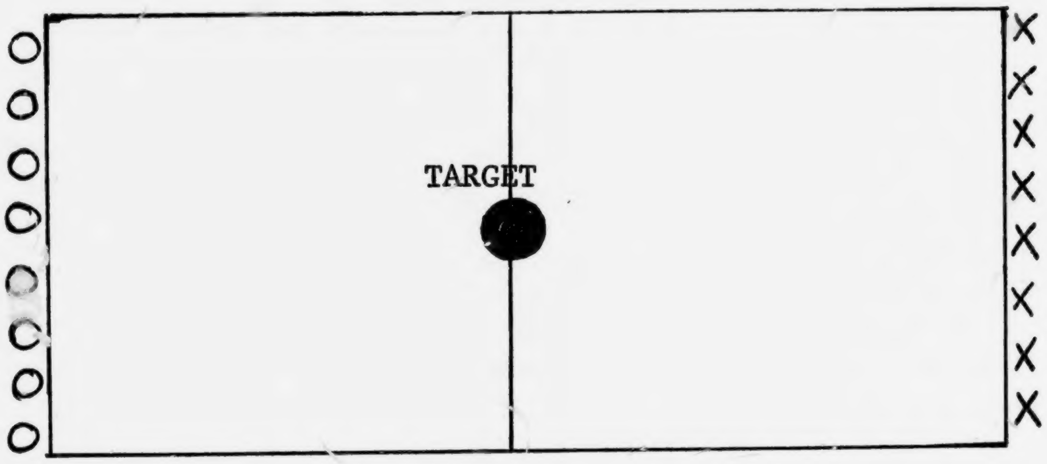
Two teams, one at each end of the court, stand behind their goal line. Each team is given half the balls. The object of the game is to bowl the balls and try to hit the target and drive it over the opponent's goal line. Players must have both feet behind the goal line when they bowl. The only way a ball may be prevented from going over a team's goal line is to hit it away with a ball using a bowling or rolling throw. Each time the ball crosses a team's goal line the opponents score a point. When a ball stops within the playing area a member of the team in the half of the area in which the ball stopped may run out to get the ball and pass it back to a teammate. If it rolls out-of-bounds at the side lines a player standing on the end of the throwing line nearest the side line over which the ball rolled out may retrieve the ball and roll it in from the point where it crossed the sideline. Players may not move around on their line in an effort to get into a better position to hit the target. When he has a ball and is not in a favorable position for hitting he should pass the ball to a player who is in a better position to hit the ball. Each time a point is scored the target is placed in the center; balls are again distributed evenly; and the game starts over. The team with the highest score at the end of the playing period is the winner.

Fouls are stepping over the throwing line to bowl a ball, kicking a ball away, hitting a ball away with hands, using an incorrect throw, changing places on the line to get into a better position to hit a ball. Award a point to the other team as a penalty.

Teaching Suggestions:

1. After points are made allow players to change position on their lines. Many like to play at the ends of their throwing line because they may retrieve out-of-bounds balls.
2. Encourage teamwork.
3. When the signal to start the game is given all players holding a ball must throw it.
4. Have a score sheet to mark the number of fouls and points scored.
5. Adjust the fouls and penalties to the needs of the group.
6. Use fewer balls or additional balls when necessary. It is better to start with a few and add more as the players become acquainted with the game.

VARIATION: Let students use any type of throw and go anywhere they would like in their half of the court. If the target ball hits any player, that player is eliminated. Players may purposely sacrifice themselves to prevent a point from being scored. When using this variation you must use utility balls for safety.



BOX HOCKEY RULES - 2 - 6

1. Only two players can play at a time.
2. One is champion and one is challenger. The champion is the one who defeated the previous player. The challenger is the player waiting in line to take his turn.
3. The challenger has the option of:
    a. Choosing the stick he wants to use or
    b. Choosing the side of the box he wants to stand on.
4. The two players stand facing each other on opposite sides of the box.
5. The ball is placed in the groove on the challengers side.
6. The game starts by each player tapping the others stick over the ball, then tapping the ground on the right side of the ball. This is done three times, then the ball is hit to the goal on the players left. (face off)
7. Each time the ball goes through the goal, a point is scored.
8. If a ball is hit out of the box other than through the goals, it is put back in play by being dropped into the box at the point it was knocked out.
9. The game is over when:
    a. The ball is through a goal.
    b. A player moves his hand below the level marked on his stick.
    c. A player stepping into the box.
    d. A player raising his stick above the safety bar.
    e. A player touching the ball while it is in play.
    f. A player dropping or letting loose of the stick.
10. Once play has started, there are no time outs unless there is an element of danger or injury.
11. The waiting line shall be at least five feet behind the challenger. Anyone closer than this shall loose his turn to play.
12. When the game is over, the sticks should be laid down on the ground. Any player who throws a stick shall not be allowed to play box hockey for the rest of the play period.

RED ROVER - K - 3

Equipment: Two markers

Play Area: Playground or gymnasium

Players: 16 - 30

Children form two lines and stand about 3 feet apart, facing each other. Children in each line join hands. The captain of one team calls, "Red Rover, Red Rover, send _________(name of student) right over." The child whose name has been called tries to run through the held hands of the opponents' line. If he breaks through, he chooses one of the opponents. If he fails, he becomes a member of his opponents' team. The other team then takes a turn to call for a player. The game continues until all except one are on their opponents' side.

Teaching Suggestion:

1. The child endeavoring to break through the opposing line should not move back to get a running start.

CIRCUS MASTER - K - 1 - 2

Equipment: None

Play Area: Playground or gymnasium

Players: Any number

One child, the "Circus Master" is in the center of the circle formed by the other children. Circus Master pretends he has a whip, and gets ready to have the animals perform. He gives a direction like the following: "We are all going to walk as elephants, do like this!" He then demonstrates in a small circle how he wishes the children to perform. He commands: "Elephants ready -- WALK." The children imitate an elephant walking around the large circle while the "Circus Master" cracks the whip. When ready the "circus master" calls "HALT." He picks someone to take his place, and returns to circle.

Teaching Suggestions:

1. Talk about different circus animals before playing the game.
2. A prearranged order for "Circus Masters" can be established which gives younger children time to be prepared with a particular animal imitation.

KICK BALL - 2 - 6

Equipment: Kickball or soccer ball

Play Area: Playground or gymnasium

Players: Any number

The rules of softball are the same for kickball, with the following exceptions: (See the sports section for softball rules.)

1. The kicker (batter) stands directly in back of home plate.
2. A pitched ball is a strike if it passes over home plate not higher than the kicker's knees.
3. The ball should not be thrown at the base runners. To put the base runner out, it is necessary only to tag the base or the runner on a close play.
4. Bunting is not allowed.

Teaching Suggestions:

1. Runners may be out if hit below the waist by a thrown ball.
2. Any combination of foul balls and strikes totaling 3 puts the batter out.

BRISKETBALL - 5 - 6

Equipment: Football

Play Area: Gymnasium or playground

Players: Any number

The purpose of this game is to win by scoring the most points. A point is scored by running the ball over the goal line, before being touched by an opponent.

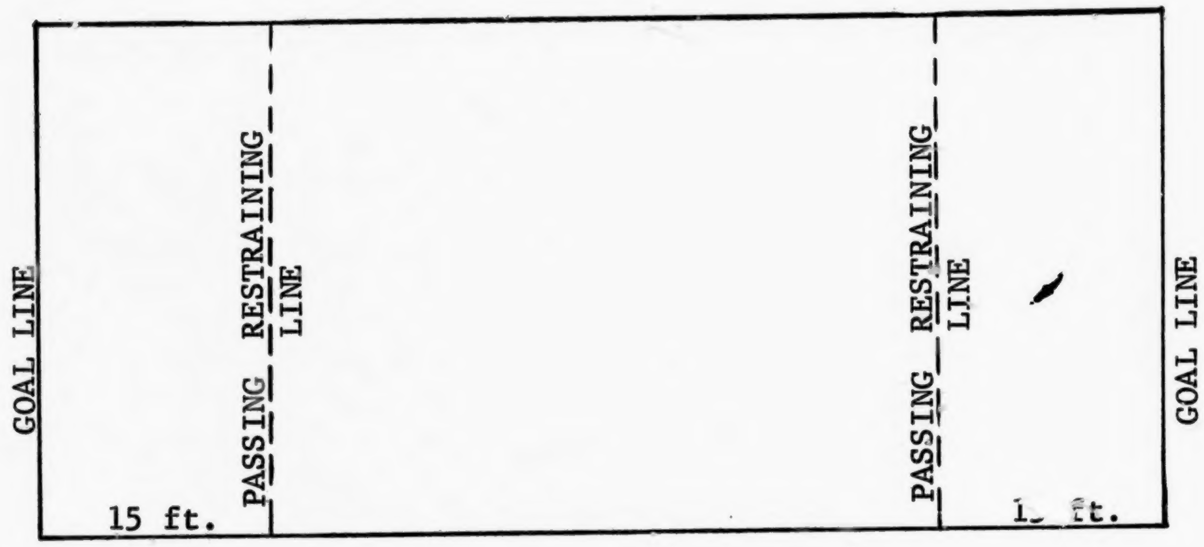
Rules of Brisketball:

1. The game is started with a center jump as in basketball.
2. The ball may be advanced by anyone obtaining possession of the ball. Advancement of the ball may be made by running the ball or passing it to a team member or a combination of both.
3. A player cannot advance the ball after being tagged. A tagged player returns to the area where he was tagged and puts the ball in play by passing to his teammates. The defensive team may not interfere with or guard the tagged passer. He is allowed a reasonable amount of time to pass the ball.
4. Any loose ball is a live ball and any player may obtain possession.
5. A player may pass to his teammates whether he has been tagged or not.
6. Any offensive player having possession of the ball between the passing restraining line and the opponent's goal must run the ball over the goal or pass the ball outside of the restraining area. The offensive players can not pass the ball to each other if both players are between the passing restraining line and the opponent's goal line.
7. The ball can not be passed over the goal line to a player for a score. The ball must be run over the goal line.
8. The ball is given to the other team out of bounds if a rule is broken.

Teaching Suggestions:

1. Explain to the players that it is better to be tagged and receive a free pass than to hurry and have a pass intercepted.
2. Have players "guard a member of the opposite team" as in basketball.
3. Have some means available to identify each team.

See illustration on next page.



VOLLEY-BASE-BASKETBALL - 3 - 6

Equipment: Volleyball

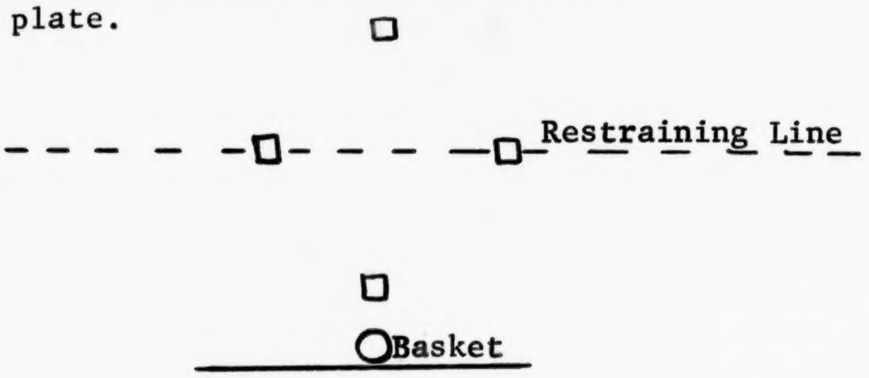
Play Area: Playground or gymnasium

Players: 15 - 40

Players are divided into two teams. The fielding team is scattered throughout the playing area, but behind a restraining line drawn between first and third bases. Two forwards are selected by the teacher to play in front of the restraining line and shoot the ball. A batter stands with one foot on home plate and using a legal volleyball serve hits the volleyball into the playing area beyond the restraining line. The batter then circles the bases touching each one; he may not stop on any base but must try to make a home run. The fielding team upon receiving the ball passes it as rapidly as possible to two players behind the restraining line, one of these passes must be to a girl. A third pass then goes to one of the forwards who attempts to make a basket before the batter steps on home plate; if the fielding team is successful the batter is out; if not, a run is scored for the batting team. The sides may be changed after three outs or when the entire team has had a chance to bat.

Teaching Suggestion:

1. For fifth and sixth graders basketball can be placed on a deck tennis ring near the restraining line. When the third pass is made to the forward he drops the volleyball, picks up the basketball and passes it to the other forward who tries to made a basket before runner gets to home plate.



RED LIGHT GREEN LIGHT - 1 - 3

Equipment: None

Play Area: Gymnasium or playground

Players: 4 - 30

Two parallel lines are drawn 40' to 50' apart. One player, the captain, stands behind one line with his back to the other players. The other players stand behind another line facing the captain. The captain says, "GREEN LIGHT" and the players move forward until the captain says, "RED LIGHT." Anyone the captain sees moving after he says "RED LIGHT" must go back to the starting line. The player who reaches the opposite boundary first becomes captain for the new game.

BALL PUT OUT - K - 1 - 2

Equipment: Basketball and 4 - 6 utility balls

Play Area: Playground or gymnasium

Players: 20 - 30

Players sit in a circle Indian style. A basketball is placed in the center of the circle. Four to six utility balls are given to the players and they try to hit the basketball making it roll. When a player is hit by the basketball the player is eliminated. Players may only lean from side to side to avoid being hit. If a player changes position he is eliminated.

Teaching Suggestions:
1. A player eliminated may return to circle when someone else is put out.
2. A ball rolling to a player's right is his.

SKY BALL - 1 - 2

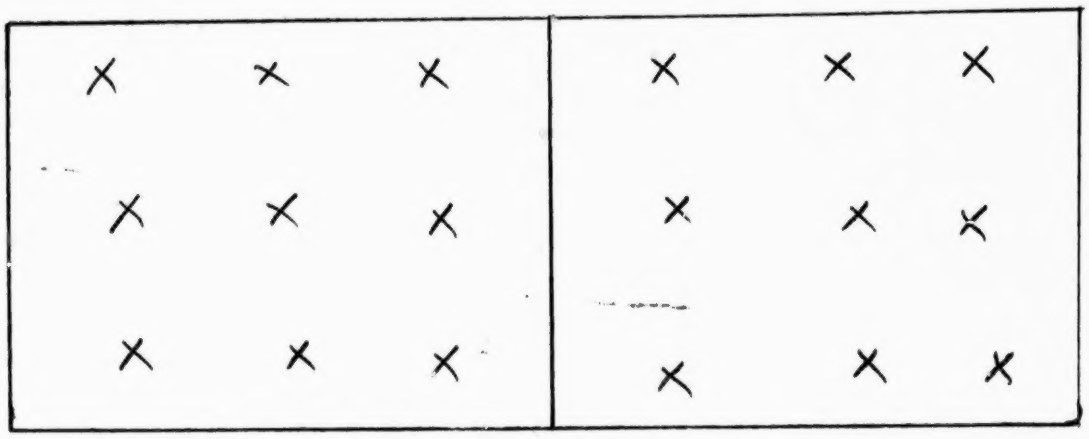
Equipment: Utility Ball or volleyball, net or rope

Play Area: Playground or gymnasium

Players: Entire class divided into two groups

Divide the class into two teams of equal size and scatter each over half of the court. Give one team a utility ball. The object is to catch the ball and throw it back over the net into the opponent's court A team scores a point each time it catches a ball thrown over the net by the opposing team, the throwing team does not get the ball over the net, or throws the ball out-of-bounds. The team with the most points wins the game.

See illustration on next page.



PETER RABBIT AND MR. McGREGOR OR BEAT THE BUNNY - K - 1 - 2

Equipment: Two balls of different sizes

Play Area: Playground or gymnasium

Players: Entire class

The children are in a circle. A small utility ball is "Peter Rabbit" and a large utility ball is "Mr. McGregor." The children pass the balls around the circle trying to keep Peter Rabbit from being caught by Mr. McGregor. After children get idea of game teach them to change direction which Mr. McGregor is going to make a variation.

BUSY BEE - K - 1 - 2

Equipment: None

Play Area: Playground or gymnasium

Players: Entire class

Children stand in the playing area in couples; there is one extra player. The teacher calls out the directions "face to face," "back to back," "kneel on knee," "stand up," "hands on hips," and the children do as the directions indicate. When the teacher calls out "Busy Bee," all change partners. The extra player tries to get a partner. The child who is left without a partner stands in the center.

CAT AND RAT - 1 - 2 - 3

Equipment: None

Play Area: Playground or gymnasium

Players: 10 - 40

All children except two form a circle with hands joined. One of the extra players is the "cat" and the other is the "rat." The "rat" is on the inside of the circle and the "cat" is outside. The "cat" chases the "rat" in and out of the circle. The circle players raise their arms to help the "rat" and lower again to hinder the "cat." When the "cat" catches the "rat" or after a period of time if the "rat" is not caught, the two children can select two others to take their places.

VARIATION: Instead of having the children raise and lower their hands to aid or hinder the runners, the teacher can call out, "High windows," or "Low windows." The circle players raise and lower their hands only on these signals.

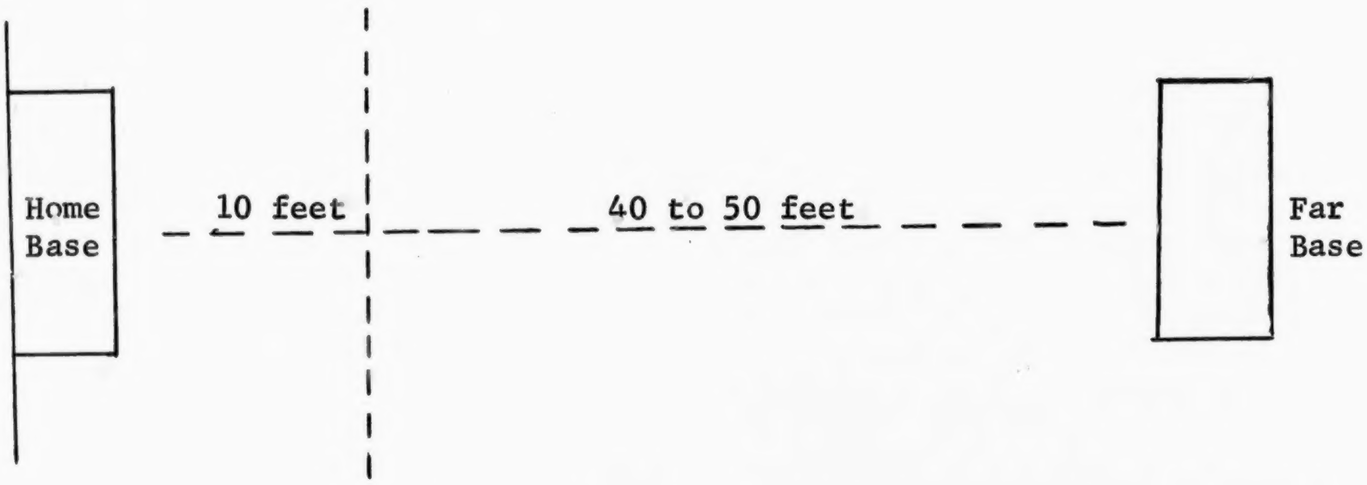
BAT BALL - 2 - 3 - 4

Equipment: Volleyball or utility ball

Play Area: Playground or gymnasium

Players: 8 to 15 on each side

In the middle of a 30 to 40 foot end line, a home base is marked. A line 10 feet away and parallel to the end line is drawn. 40 to 50 feet from home base, a far base is marked.



The batter himself tosses up the ball and hits it with his hand or fist. After hitting the ball, he must run around the far base and return home before being hit by the ball thrown at him by the defensive team. If he does not hit the ball over the 10 foot line, he gets an additional trial. If the ball fails to go over the second time, the batter is out. Members of the side which are in the field have no definite positions, but scatter about the space beyond the 10 foot line. They attempt to put out the batter by catching a fly ball. The fielders are not permitted to take more than one step while holding the ball or to hold the ball for more than 3 seconds. They may relay the ball to another fielder closer to the runner. The batter is not permitted to run wider than the extent of the end line. Three outs retire the side. Any predetermined number of innings may be played.

Scoring: Every time a home run is made, one run is scored for the player at bat.

CHAIN TAG - 1 - 6

Equipment: None

Play Area: Playground or gymnasium

Players: Entire class

One person is "It." He runs after the other players. As the players are caught, they join hands and run after the other players. Each player caught becomes a link in the chain. The game is continued in this way, all running until everyone is caught and a long chain is formed. Should the chain break it must be joined again before continuing the chase. Any player caught while the chain is broken does not become a link. Only the end players may tag.

RUN FOR YOUR SUPPER OR FLYING DUTCHMAN - K - 1 - 2

Equipment: None

Play Area: Playground or gymnasium

Players: Entire class

Players in a circle. One chosen by the teacher goes around inside, holds out his hands between two players and says, "Run for your supper." The two run around opposite ways outside, being careful to go to the right when they meet. The one who first returns to the vacant place wins and may start the next runners.

FOUR SQUARE - all grades

Equipment: Any playground ball

Play Area: Any area where square is present

Players: Entire class

HOW TO PLAY:

In grades 3 through 6, the 16-foot square is recommended.

The court's four quarters are lettered A, B, C and D. A service line is drawn diagonally across court "A", which is the service quarter.

Four players play the game while others should be in a waiting line, three feet from the square. The person at the head of the waiting line steps into square "D" when one of the four players is eliminated.

RULES:

Serving: Player A serves the ball, which must be served underhanded by dropping the ball to the ground and then batting it underhanded with one or both hands to B, C or D on the bounce. It is a fault to step on or over the service line in "A" only during the serve. If the serve hits a line, it must be served over.

Play: Player receiving the serve and/or volley must keep the ball in play by striking the ball after it has bounced once in his or her square and direct the ball toward some other square. Play continues until one player fails to return the ball or commits a fault. (See faults below.) A player who misses or faults must move to the rear of the waiting line while the other contestants advance counterclockwise one square (for example, if B faults player C moves B, D to C, and B goes back to the end of the line). A new player moves into D. The players awaiting play must stand three feet from the playing square.

FAULTS:

1. Failure to return the ball to another square after it strikes in player's area.
2. Striking ball with fist or hitting it overhand.
3. Causing ball to land on a line, except on serve.
4. Allowing ball to touch any part of body except the hands.
5. Catching or carrying the ball on a return volley or serve.
6. Having both feet out of the square or on a line. (A player may have one foot out of the square to play a ball; one foot must be in the square.)
7. It is a fault to do the following: "Block" ball, "Carry" ball, "Ups," and "Overs."

OFFICIATING THE GAME:

The last player in the waiting line is the referee and will make all decisions regarding the rules of Four Square as stated above.

BIRD CATCHER - 1 - 2 - 3

Equipment: None

Play Area: Playground or gymnasium

Players: Entire class

Two nests are marked on opposite sides of the play area. A few of the players are chosen as bird catchers, and all other players are given the names of well-known birds, several having the same bird name. The mother bird and her flock stand in one nest, and the catchers stand halfway between the two nests, facing them. The teacher or a specified caller calls out "robins, fly" whereupon all of the robins run across the area. The bird catchers attempt to catch them as they fly from one nest to the other. Those caught become bird catchers. This continues until all but one or two are caught. When "bird catcher" is called all birds will go at the same time. This should only be called when all the birds are in the same nest.

DOG CATCHER - 1 - 2 - 3

Equipment: None

Play Area: Playground or gymnasium

Players: Entire class

Similar to Bird Catcher except children are given dog names and the chaser is the Dog Catcher. All dogs caught are put in the pound and become Dog Catchers too. All run on "Dog Catcher," and this is only called when all dogs are on the same side.

THE OCEAN IS STORMY - 1 - 2 - 3

Equipment: None

Play Area: Playground or gymnasium

Players: Entire class

Similar to Bird Catcher or Dog Catcher except the children are given names of fish and chaser is the fisherman. Between the boundary lines is the ocean. Fish run from shore across the ocean to the other shore when their particular name is called. When the fisherman calls "The Ocean is Stormy," all fish run. This is only called when the fish are on one shore.

RACE TRACK - 1 - 6

Equipment: None

Play Area: Playground or gymnasium

Players: Entire class

Similar to Bird Catcher etc. except children are given names of cars. The cars all run when the catcher calls "Race Track." This is only done when the cars are all on the same side.

TOE TAG - K - 1 - 2

Equipment: None

Play Area: Playground, gymnasium, or multi-purpose room

Players: Entire class

"It" tries to tag anyone he can. To be safe, a player must stand still on one foot holding the toe of the other foot. If the player hops or drops his foot, he may be tagged.

BOUNCE BALL - 2 - 3

Equipment: Utility ball

Play Area: Playground or gymnasium

Players: Entire class

Players divide into 2 teams and are separated by a center line. The players on the side starting the play, try to bounce the ball so their opponents can't catch it without it touching their body. If it touches the body, other than the hands of a player on the opposite side, it is a point for the side throwing the ball. The ball must be bounced to the other side. Score is kept in the game.

GROCERY STORE - K - 1

Equipment: None

Play Area: Playground or gymnasium

Players: Entire class

Players form a circle. Each is given the name of a food, vegetable, fruit, or cereal. One player stands in the center and is the grocery store man. He asks, in order, the food each represents; then he calls the names of two or three foods. The players having these names must change places, while grocery store man trys to get a place during the exchange. The one left without a place in the circle becomes the grocery store man.

BOUNCE AND CATCH - K - 1

Equipment: Utility ball

Play Area: Classroom, playground or gymnasium

Players: Entire class

Form a circle. One child stands in the center and bounces the ball to each child. If the child catches the ball, he is to tell his name, where he lives, or his telephone number (whichever the class decided upon) before bouncing the ball back to the child in the center.

CIRCLE TOUCH BALL - 2 - 3 - 4 - 5 - 6

Equipment: Utility ball

Play Area: Playground or gymnasium

Players: Entire class

All form a circle except one child who is chosen to be "It." A utility ball is passed around the circle from child to child. "It" runs around the outside of the circle and attempts to touch the ball as it is passed.

Should he succeed, the child in whose hands the ball was when he touched it becomes "It." The ball may be passed in either direction but may not be thrown across the circle.

VARIATION: In the intermediate grades the players can be farther apart and throw the ball to each other not missing any players or across the circle.

Played as above except "It" stands inside of the circle.

DODGE BALL GAMES

BOMBARDMENT - 4 - 5 - 6

Equipment: 6 - 10 deflated volleyballs, utility balls or fleece balls

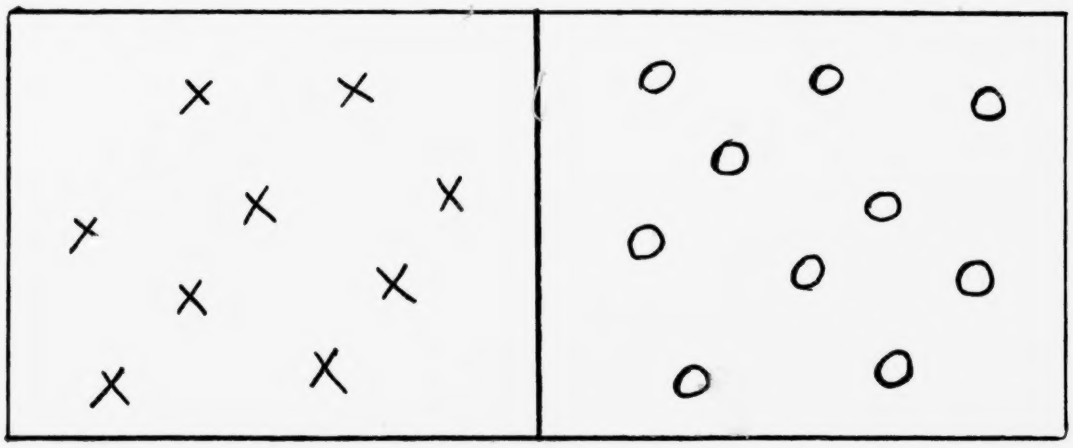
Play Area: Playground or gymnasium with definite boundaries

Players: 6 - 60

The playing area is divided into halves and mid-line is drawn over which no player may pass. The balls are placed on this restraining line and the two equally divided teams line up behind their respective end lines. At the signal the players run to the mid-line to pick-up the balls, and start throwing them at opponents. A player is out of the game if he: (1) is hit by a ball below the shoulders before the ball has bounced or hit any other obstruction, (2) throws a ball and it is caught by an opponent before it hits the ground or any other obstruction, (3) steps over a boundary line. The game is over when all players of one team have been eliminated; or after a reasonable amount of time, if the game is not progressing, the team with the fewest players eliminated wins.

Teaching Suggestions:

1. Encourage players to get right up to the mid-line to throw the ball.
2. Use large 13" utility balls or fleece balls if your area is small.
3. Encourage your players to play with daring, it makes the game more fun.



BOMB THE GUARD (Variation of Bombardment) - 4 - 5 - 6

Equipment: Same as bombardment, except for 2 Indian clubs

This variation is organized in exactly the same way, except an Indian club is placed in each end of the playing area about 5 to 10 feet from the end line. A guard with a ball is assigned to protect the club by batting away balls thrown at the club with his ball.

The guard is out if he is hit by a thrown ball and must leave the game, but someone else may take his place. The game is over when (1) every player including the goalie is eliminated; (2) the club is knocked over by a thrown ball, accidently by the goalie, or by a ball that bounces off a player or object; (3) the goalie drops or has the ball he is holding knocked from his hands.

Teaching Suggestion:
1. Encourage the children to throw at the pin, one good throw could end the game.

POISON BALL (Variation of Bombardment) - 4 - 5 - 6

Equipment: 2 balls

The game uses only 2 - 4 balls. The game is set-up in the same manner, except one player from each team is placed behind the opposing teams end line. This player can receive passes from his teammates or pick up balls that have passed over the end line and hit opponents. As soon as a player has been hit he aligns himself either behind the end line or on the sidelines of the opponents half of the court. This game is excellent because no one is eliminated completely.

Teaching Suggestion:
1. Encourage players to pass the ball to players on the sides and beyond the end lines.

SPY BALL (Variation of Bombardment) - 5 - 6

Equipment: A means of distinguishing teams

This game is like POISON BALL except that the players all go beyond the end line (prison) and none go on the sides. At the beginning of the game the teacher chooses a captain for each team. The captain huddles with his team and selects two spies whose function is to slip across the mid-line and rescue players who have been hit. This is accomplished by crossing the opponents court without being tagged to the prison and announcing to all players that he is a spy and they are all free to return to the game. A spy may be sent to prison by being hit by a ball or being tagged by an opponent while in his half of the court. A spy cannot be rescued by another spy, but can only get out of prison by catching a pass thrown from a teammate in the air and then hitting an opponent with it. It is often hard to determine a winner, but at the end of the playing period the team that has the fewest players in prison wins.

Teaching Suggestions:

1. It is important that when a player is hit that he go off the playing area then around to the prison thus avoiding the confusing of the opponents' thinking they are spies. This is also important when the players return to the game.
2. Encourage the opposing team to figure out who the spies are and throw at them.

ELIMINATION DODGE BALL - 4 - 6

Equipment: 1 or 2 soft utility balls, soft volleyball

Play Area: Gymnasium or playground

Players: Any number

The players are divided into two groups, one group of players start the game inside the playing area while the remainder form a perimeter around the area. The game is started by the players on the outside throwing the balls at the players in the center. When they hit someone below the shoulders with a ball thrown in the air they may go to the inside of the playing area. A legally thrown ball is one that does not bounce or hit any obstructions. The players in the middle may throw at each other when they catch a ball. The game continues until there is one player left in the game. He or she is the winner and starts the new game.

Teaching Suggestions:

1. Players on the inside may not: move with a ball, push or shove other players, or steal a ball from another player.
2. Players on the outside: may move around to their advantage, and may run with a ball.

PASS AND CHANGE - 4 - 5 - 6

Equipment: 1 deflated volleyball or utility ball for each group

Play Area: Playground or gymnasium

Players: 8 - 12

Players form a circle about 40 feet or more in diameter. Each player is given a number, one player is selected to stand in the center of the circle with the ball. To start the game, the teacher calls two numbers. The center player passes the ball to a third player who quickly returns it to him. In the meantime the players whose numbers were called try to exchange places with each other. The center man upon receiving the ball from the third player tries to hit one of the runners. If successful, he continues in the center. If unsuccessful, he retires to the circle giving the ball to the first number called.

Teaching Suggestion:

1. Have players hold up their hands as soon as their number is called so they may see with whom to change places.

END ZONE DODGE BALL - 4 - 5 - 6

Equipment: Deflated volleyballs or utility balls

Play Area: Playground or gymnasium about the size of a volleyball court.

Players: 10 - 30

The object of the game is for a team to gain possession of the ball and to throw it and hit a member of the opposing team. Players struck with the ball in the air below the shoulders must go to the end zone. The team wins which has the fewer players sent to the end zone.

Players are divided into two equal teams; each team occupies one of the two center areas. Each team selects one player to occupy the end zone farthest from its own center area and a player to be jumping center.

The game is started by a tossup between the jumping centers. Each center faces his own team, while standing in the opponents' court. When the jump is finished each returns to his own court. If a jumper succeeds in tapping the ball and a member of his team secures the ballon the fly, from a bounce, or while it is rolling, that member throws the ball to hit a player of the opponent team. A player is considered to be legally struck by a ball if he is struck by a fly ball thrown by an opponent. A player is not legally hit if a rolling or bouncing ball touches him. The ball may be passed not more than three times between players of a team before a throw at an opponent is attempted, or the ball may be passed between end zone players and their court players as needed in an effort to contact an opponent player.

A player legally hit by a ball leaves his center area immediately by passing over a side line. He then goes to this team's end zone and continues to play within that zone. Only one player at a time may be retired from a center to an end zone. The ball may not be handled by members of a team whose territory the ball enters until the ball has contacted the floor or the body of a player.

A player in the end zone may secure the ball by catching it on the fly, from a bounce, or while the ball is rolling. He then attempts to hit a player on the opposing team in the area directly in front of the end zone which he occupies. If a zone player is contacting any line of his zone area when he gets the ball, he is not permitted to throw at a player in front of him, but must give the ball to a member of that team.

Players are not permitted to run with the ball, or to step forward over the center line, backward into an end zone, or over side boundary line. An end zone player may not step into a center playing area. Penalty: The ball is given to an opponent when a foul occurs; play continues.

When the ball leaves the playing field by passing over the zone end lines or the side lines, the player nearest to the ball runs to secure it. When within throwing distance, the player throws the ball to a player within the playing area who is nearest to the spot where the ball left the field of play. Following the throw, the player returns immediately to his playing position.

When time is called, the team which has the fewer players in its end zone wins the game.

Teaching Suggestions:

1. After skill is gained, increase the fun by adding several balls.
2. Depending on the size of the available space, use any number of players on teams.
3. Encourage timid or less skilled players to attempt to throw themselves at opponent players.

FIELD DODGE BALL - 4 - 5 - 6

Equipment: Deflated volleyball or utility ball and Indian club

Play Area: Playground or gymnasium

Players: 20 - 40

A 30' home base line and a field base should be established. The class is divided up into two teams, if there is an unequal number, one player will have to run twice. The members of the team who are to run line up behind the home base line. Members of the fielding team should scatter over the playing area and not bunch up.

The game is started by a member of the batting team throwing the ball into the field. The player tries to run around the field base using any route he wishes to take and cross the home base line without being hit with the ball. Once the fielder has the ball he may not move, except to step as he throws. The fielder may run to get a ball, but once he has it, must either throw it at a runner or toss it to a teammate who is in a better position.

A run is scored each time a runner encircles the field base and returns home, crossing the home line within the ends of the line, without being hit. If a fielder is running or walking with the ball award the batting team a point.

Teaching Suggestions:

1. If the fielders start bunching up around the home base line make a 15 foot restraining line and keep them behind it.
2. Encourage fielders to pass the ball.

QUADRUPLE DODGE BALL - 4 - 5 - 6

Equipment: Deflated volleyball or utility ball

Play Area: Playground or gymnasium

Players: 6 - 40

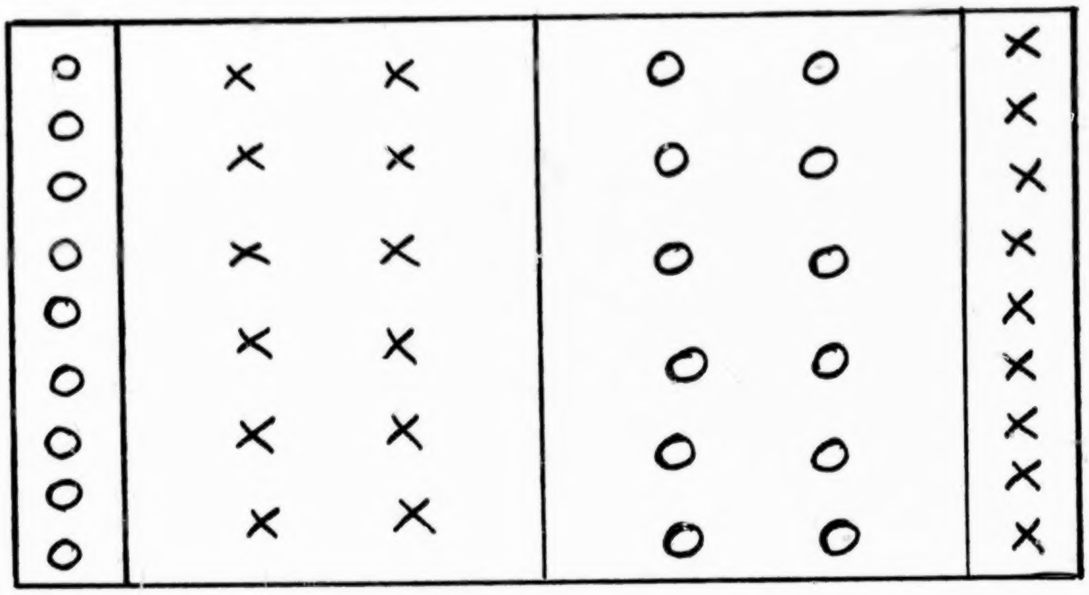
Players divided into two equal teams. Each team is divided into thirds; one third being placed in the end zone; the two thirds in the fields as guards.

Object of the game is for a guard to throw the ball to one of his end players, who throws it trying to hit an opponent guard. The center players may pass the ball between themselves before throwing to their end players. The end players may do the same between each other before trying to hit the center players. The center players may not hit the end players. Should the ball land in their territory, they may pick it up and throw it to their own end players. The hit must be a fly ball to count and must hit the player below his shoulders. A ball which hits one player and bounces so it hits a second player is counted as one point only. One point is scored when an end player legally hits a center player.

Fouls: Stepping into the opponents territory is a foul and the ball is given to the opponents.

The game is started by a tossup in the center between two players. It may be tipped or caught.

Teaching Suggestion:
1. Pass the ball rapidly.



KING AND HIS KNIGHT - 4 - 5 - 6

Equipment: Deflated volleyball or utility ball

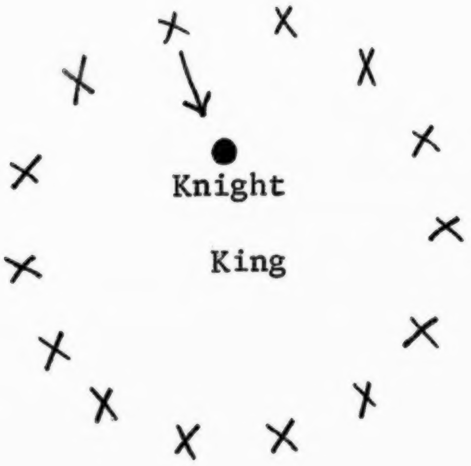
Play Area: Playground or gymnasium

Players: 10 - 40

Players form a circle. One player is the King and another is the Knight. The King and Knight are put in center of circle. The players in the circle are given a ball. On a signal the players throw the ball at the King. The Knight tries to keep the ball from hitting the King by batting it away. He can not catch the ball. When the King is hit, the Knight becomes the King and the player hitting the King becomes the Knight. The original King returns to the circle.

VARIATION: May use more than one ball and/or more than one Knight.

See illustration on next page.



KICK DODGE BALL - 2 - 3

Equipment: Deflated utility ball

Play Area: Playground or gymnasium

Players: Entire class

Players join hands and form a circle. Two students are chosen to be in the center. Players try to kick the ball and hit the players in the center. Whoever hits a player takes his place in the circle. Hands are held throughout the game.

SIMPLE DODGE BALL - K - 1 - 2 - 3

Equipment: Utility ball

Play Area: Playground or gymnasium

Players: Entire class

Players form a circle. An extra player stands in the center. Players in the center. Players in circle try to hit the player with a ball. He may run and dodge but must stay within the circle. When he is hit he exchanges places with the person who hit him.

LINE DODGE BALL - 1 - 2 - 3

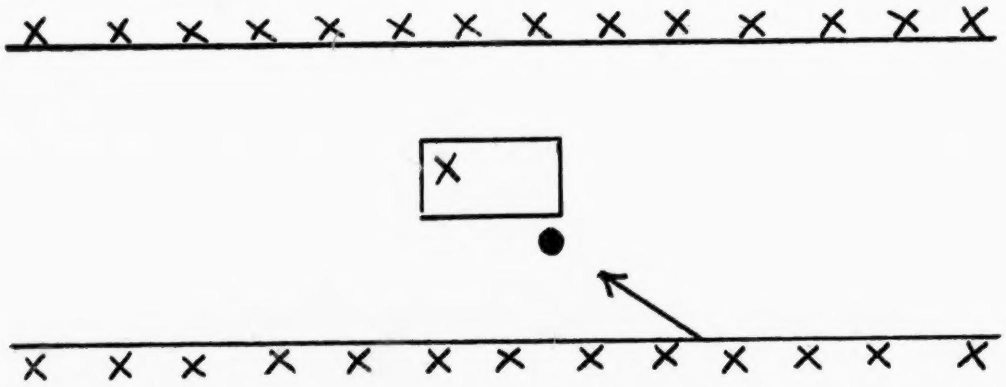
Equipment: Utility ball or Fleece ball

Play Area: Playground or gymnasium

Players: Entire class

Two lines are drawn about 20 feet apart. Halfway between lines a box about 4-feet square is drawn. One player stands in the box. Half the players stand on one line and half on the other. Players on both lines take turns throwing the ball trying to hit the center player below the waist. The center player may dodge but must never have both feet out of the box at any time. If hit, the center player changes places with the one who threw the ball. If students are having difficulty hitting the player, add another ball and move the lines closer to the box. After the children become more proficient let player in center move outside of square.

VARIATION: Have children form a square and have one to four players in middle, the one left in center is winner. After a number of winners have been established put them in the center to determine a "big winner." Use two balls in this variation.



PROGRESSIVE DODGE BALL - 4 - 5 - 6

Equipment: 3 deflated volleyballs or utility balls for each group

Play Area: Playground or gymnasium

Players: 12 - 60

The players are divided into three teams. Each team occupies one third of the playing area (See diagram). The teams on the end stand with one foot on the division line between the center section. The object of the game is for the two end teams to hit the players of the center team with a ball, and for the center team to hit the players of the end teams. Any player hit below the shoulders before the ball has bounced or hit any obstruction must leave the game for that period. The playing time is divided into three periods each of approximately five minutes. After each period the eliminated players are counted and kept by a scorekeeper.

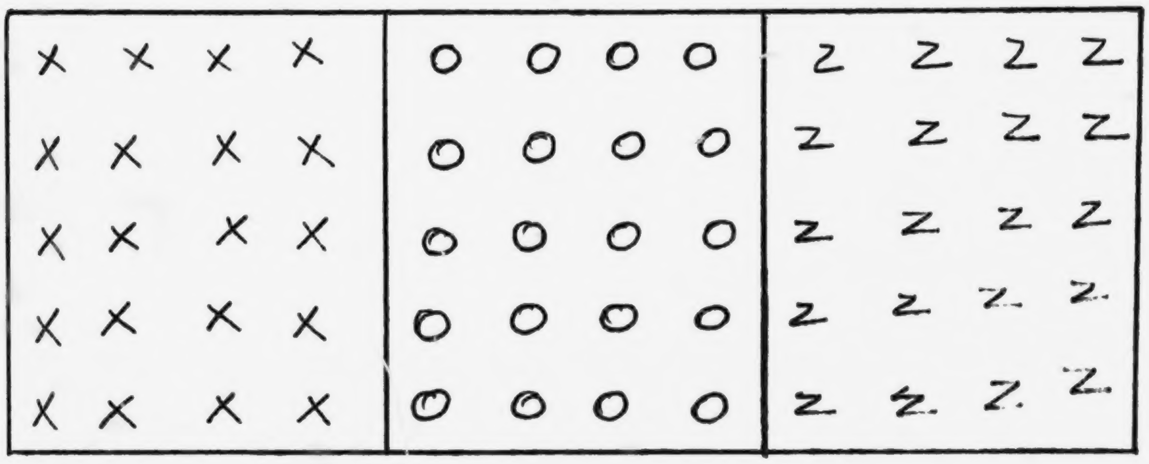
The balls are put in play by the referee tossing them to a player of each team who immediately throws it at some one in another court. As soon as the ball is thrown the end teams may run from the divisions to a safer place. After the ball has hit the floor, or any obstruction, it may be picked up by any player near it and thrown at another team.

Any player that is outside of his playing area must leave the game for the remainder of that period. At the end of each period the center team is changed with one of the end teams. The team having the fewest players hit during all three periods wins the game.

Teaching Suggestions:

1. If the game is moving slowly, introduce more balls.
2. If play area is small, use fleece balls.

See illustration on next page.



ARENA DODGE BALL - 2 - 3 - 4

Equipment: 2 utility balls

Play Area: Playground or gymnasium

Players: 10 - 40

The players are divided into two teams. The two teams form one large circle, but are divided by lines drawn on the play area. The players are numbered off so that there are two players on opposite teams with the same number. The utility balls are placed in the center of the circle. The teacher calls out a number and the players whose numbers are called run to the center, pick up a ball, and try to hit their opponent below the shoulders before being hit. Players must stay in the circle and players around the circle may not help their teammate or hinder the opponent. The only duty of the players in the circle is to stop the ball from going out of the circle. A point is scored for hitting a player below the shoulders. A point is given to the other team if someone in the circle interfers as described above. The team with the most points wins.

Teaching Suggestion:
1. If a ball leaves the circle, make them play with one.

ONE PLUG-CHAIN DODGE BALL OR HORSES' TAIL - 2 - 3 - 4 - 5 - 6

Equipment: Utility ball

Play Area: Playground or gymnasium

Players: Entire class

Circle formation -- four players in the center form old plug. The players in the circle try to hit "Old Plug" on the tail. If the player that is the tail is hit, he takes his place in the circle. The one that was next to him becomes the tail. The person in the circle hitting the tail becomes the new head of "Old Plug" and the rest move back one place. If anyone in the center is hit besides the tail, it does not count. No one may use their hands on the ball except the head. The ball could be sent around the circle and thrown in at any time.

VARIATIONS: Play with fleece ball. Have a larger circle and use two horses. Use two balls in the circle.

BASE DODGE BALL - 3 - 4 - 5 - 6

Equipment: Volleyball or 8" utility ball and fleece balls

Play Area: Softball diamond or gymnasium

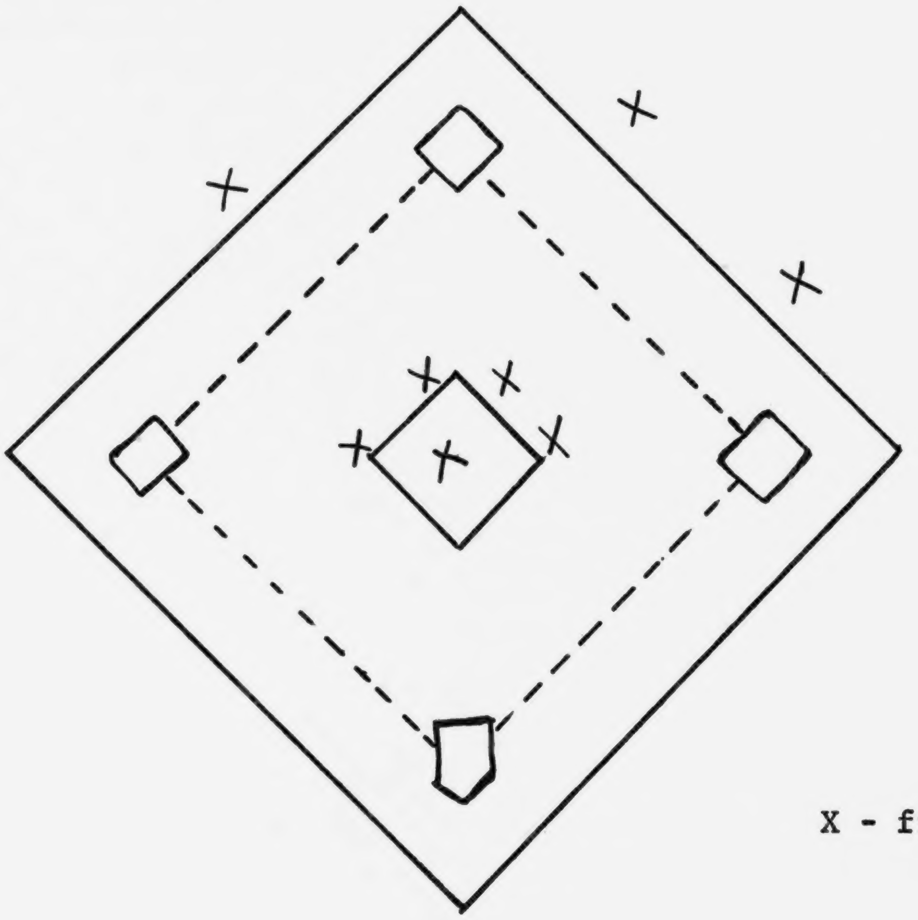
Players: 12 - 20

The game starts with one team in the field as in softball. Every player in the field has a fleece ball. A volleyball is hit with the hand by the batter, who runs around the bases. When the ball is batted, the fielders get the ball and throw it to the pitcher who raises it over his head. At this signal, the fielders run to a predetermined restraining line around the bases and throw their fleece balls at the base runner trying to hit him. He is out if he is hit. He may stop at any base.

Teaching Suggestions:

1. Encourage students to line up at all base lines.
2. Adjust restraining line to ability of students.
3. Students retrieve fleece balls only after runner has stopped.
4. Pitcher may or may not throw, if he does, he has to throw from the pitcher's mound.
5. A catcher is not needed, but may be used if so desired.
6. Jumping ropes make good restraining lines.

A batter is out if he: bats the ball foul or hits a fly ball which is caught by a fielder.



X - fielders

RELAYS

INTRODUCTION: Relays are the most elementary form of team activities because they allow for individual performance within a simple team structure. Other team games require more cooperation and interplay than do relays. Children learn to cooperate with others in the interest of winning and to conform to rules and regulations.

Relays can be combined with skills teaching. After skills have been taught with sufficient practice, they can be put into relays.

Ingenuity and inventiveness are needed to make the most of the relays. Slight variations of the skills required or of the manner of running of the relays add interest and stimulate the children to vigorous activity.

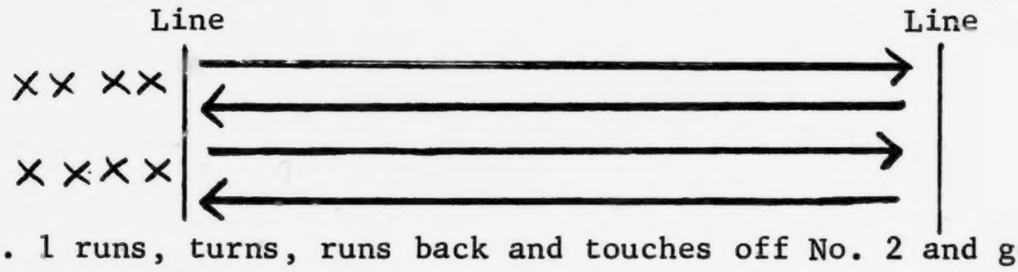
Teaching Suggestions:

1. Divide your class so that there are no more than 8 players on a team.
2. Establish the method for taking care of uneven numbers on teams.
3. Establish the type of formation.
4. Establish the starting and turning points.
5. Establish the method of touching off the next team member.
6. Establish the signal for starting.
7. Establish the directions for returning to the back of the line after participating.
8. Finish signal -- all players sit down after last player crosses finish line.
9. Possible fouls should be discussed and a penalty set. There are two main ways for penalizing a team:
   a. Disqualifying the entire team for that particular relay -- a concept of team play evolves when an entire team is penalized for a foul which one of its members commits. Individuals learn that what they do is of group concern and affects the entire team.
   b. Deducting points for each foul committed and subtracted from the place won. Example:

Team	A	B	C	D
Place	1st	2nd	3rd	4th
Points	5	3	2	1
Fouls	3	0	1	1
Score	2	3	1	0
	2nd	1st	3rd	4th

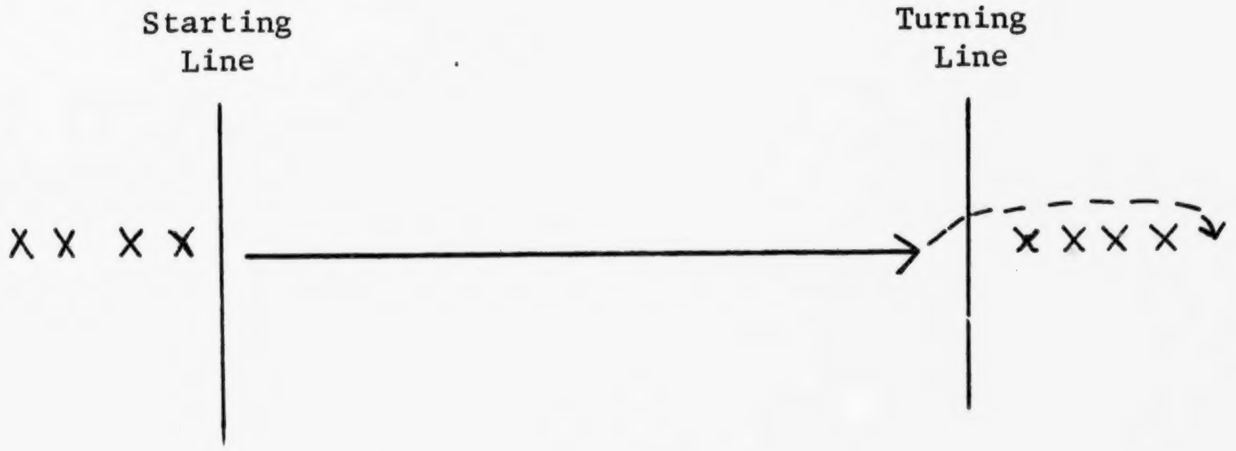
RELAY FORMATIONS

SINGLE FILE OR LINE



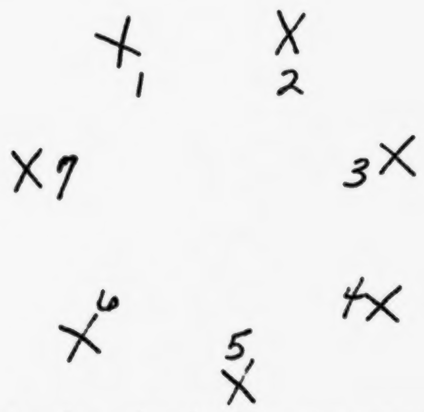
No. 1 runs, turns, runs back and touches off No. 2 and goes to foot of line. No. 2 runs, etc.

SHUTTLE



No. 1 runs to opposite line and touches off No. 2 and goes to end of line. No. 2 runs, etc. All runners end up on opposite sides.

CIRCLE



No. 1 runs around circle clockwise or counterclockwise and returns to place. Nos. 2, 3, etc. run circle until all have run.

TYPES OF RELAYS

(Most of the relays listed below use a parallel line or file formation.)

I. RELAYS USING SKILLS AND STUNTS

Grades: K - 6

Distance: 15 to 20 feet

Children race, using prescribed stunt from the starting line to turning point and back. These stunts and skills are fully described in the chapter on tumbling:

Bear Walk	Rabbit Hop
Crab Walk	Log Roll
Lame Dog Walk	

Other stunts are described in Section E.

II. RELAYS USING LOCOMOTOR SKILLS

Grades: K - 6

Distance: 20 to 40 feet

Jumping	Running
Hopping	Galloping
Skipping	Walking

Other skills described in Section F.

ESKIMO RELAY - K - 6

Equipment: None

The legs are to be held together and progress is made by a series of hops and springs.

HEEL AND TOE RELAY - K - 6

Equipment: None

Student walks to turning line and back by placing heel of one foot directly in front of toe against the toe, after each step.

LINE RELAY - 2 - 6

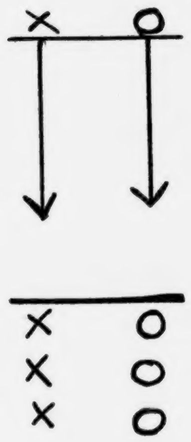
Equipment: None

Teams number off consecutively from front to back. Teacher or leader calls a number. This child steps out of the line to his right and runs counterclockwise around his team, returning to his original place in line. Winner scores a point. Team with the highest score wins.

RESCUE RELAY - 1 - 6

Equipment: None   Distance: 30 to 50 feet

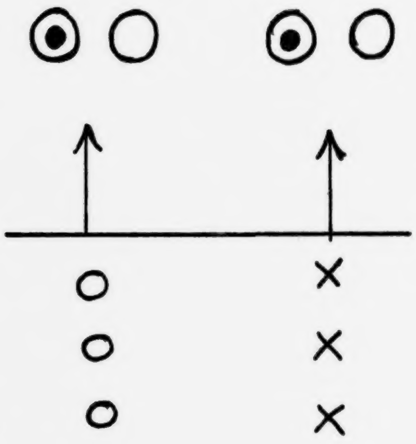
A leader stands behind a goal line facing his team which is lined up behind the starting line. On a signal, the leader runs to the first player of his team, grasps him by the wrist and runs back to the goal line. The rescued player then runs back and gets another player etc. until all have been rescued.



Walking: Grades 1 to 6. Arms are bent and elbows are held close to sides.

III. RELAYS REQUIRING EQUIPMENT

ALL UP RELAY - 1 - 6

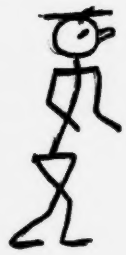


Equipment: 1 to 3 Indian clubs for each team.

Distance: 20 to 40 feet

Chalk two circles the desired number of feet from the starting line. Place one, two or three Indian clubs in one circle. First in line runs and takes the club out of one circle and places it in the second circle, and runs back and touches off the second player who returns the club to circle No. 1. If a club falls over, the player must return and stand it upright.

BALANCE RELAY - 1 - 6



Equipment: Bean bags, erasers, or books

Distance: 20 to 30 feet

Walk erectly, arms at side, balancing one of the listed objects on top of the head. If the object falls off, the player must stop in his tracks and replace it, then continue.

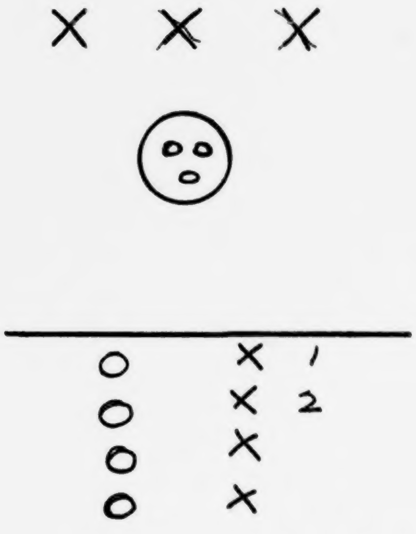
CIRCLE RELAY - 1 - 6

Equipment: Handkerchief or bean bag for each team

Give starting player handkerchief. On signal player runs around the circle and passes the handkerchief to person in front of him. First circle to finish wins.

VARIATION: Zigzag in and out between members of team.

FETCH AND CARRY - 1 - 6



Equipment: 3 bean bags

Distance: 20 feet

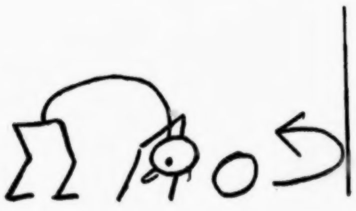
Draw a 15 inch circle about 5 feet in front of each team's starting line. 20 to 30 feet from the starting line draw 3 crosses about two feet apart. No. 1 picks up bean bags one at a time, making three trips to place them on the crosses, and runs back and touches off No. 2 who returns the bean bags to the circle in three trips. 3 does as 1, and 4 as 2 etc.

GOAT BUTTING - 1 - 6

Equipment: Any large ball, as a basketball

Distance: 20 feet

Start in crouch position with ball on starting line, butt ball to turning line and back over starting line.



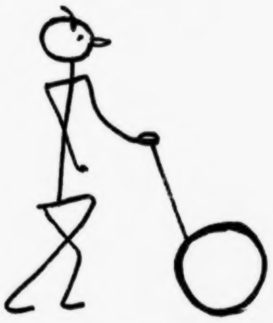
OVER AND UNDER - 1 - 6

Equipment: Volleyball, soccerball or basketball

Stand in stride position, about 14 inches apart. No. 1 passes ball overhead to No. 2 who passes it through his legs to No. 3 etc. No. 4 runs to head of line and starts ball overhead to No. 1. When No. 1 returns to head of the line relay is finished.

BRIDGE AND TUNNEL RELAY - 4 - 5 - 6

Teams lined up in file position. Each team has a ball. To begin the first player passes ball over his head and turns around. Every player does the same. When ball reaches the end it is started again only this time is passed between the legs. Each time ball is passed the player turns and faces the opposite direction. The third time ball is passed over head and between legs as in over and under relay. When the player finishes he drops out. The winner is the team whose players all have dropped out first.



PUSH BALL - 1 - 6

Equipment: Any large ball, 6 inches in diameter or over

Distance: 20 feet

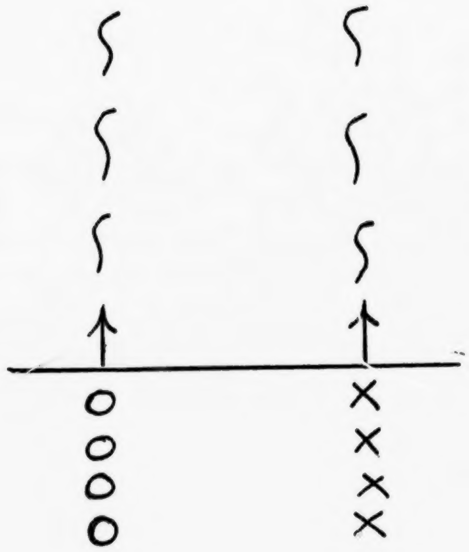
Push ball with stick over goal line, pick it up and carry back to next player.

STRIDE BALL - K - 4

Equipment: Volleyball or soccerball for each team.

Teams stand in stride position and pass or roll the ball between legs to the back of the line. Last player in line carries the ball to the head of the line, passing the team to the left, and starts the ball again through the legs. When the first player returns to the head of the line the relay is finished.

JUMP ONE-TWO-THREE RELAY - 1 - 6



Equipment: 3 jumping ropes per team

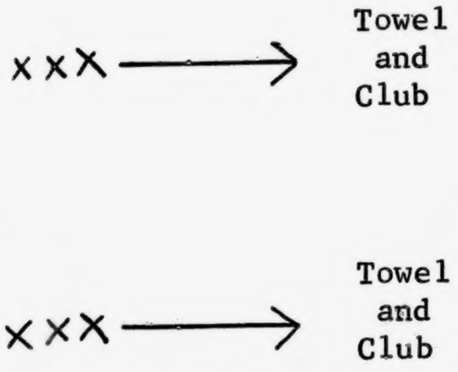
Players: Any number

Divide players into even teams, 6 - 8 per team. The first rope is placed 30 feet from starting line, second rope 10 feet from the 1st, and the 3rd rope 10 feet from the 2nd. On signal "Go" 1st player on each team runs to the 1st rope, picks it up and jumps it once, replaces it and goes to the 2nd rope. He jumps the second rope twice, and the third one 3 times. The player replaces each rope after using it, and touches the next runner in line. The team finishing first is the winner.

INDIAN CLUB AND TOWEL - 3 - 4 - 5 - 6

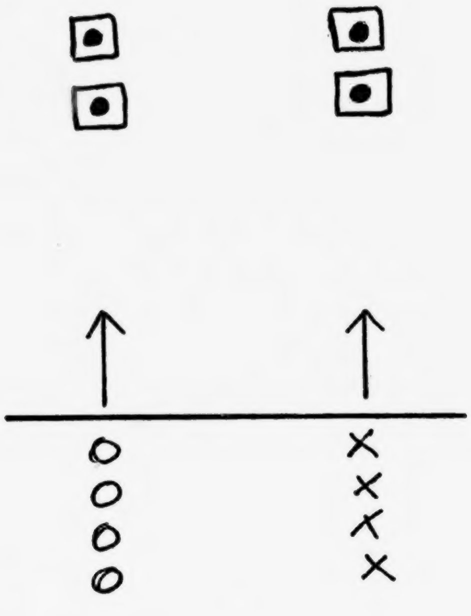
Equipment: 2 Indian clubs and two large towels

Distance: 20 to 30 feet



The class is divided into two teams of equal number who line up in single file formation. The towels and Indian clubs are placed 20 to 30 feet away. On signal the first player in each line runs down and ties a knot in the towel and knocks over the Indian club. He then runs back and tags the next player in line who runs down and unties the knot and sets up the Indian club. The race continues until all players have either tied or untied the towels.

POTATO RELAY - 1 - 4



Equipment: 2 potatoes (bean bags or blocks) per team

Players: Any number

Players are divide into even teams, 6 - 8 per team. Play area is set up as in picture. A box, base, or circle drawn on ground may be used as container for the potatoes. From starting line to 1st potato is 24 feet, and 2nd potato is placed 8 feet farther in line with 1st potato. On signal "Go!" 1st player on each team gets 1 potato and places it in box on starting line. Then he gets other potato, touches starting box with it, and carries back and replaces it. Then he runs back and gets potato in starting box and replaces it, returns to starting line and touches off next runner. Potatoes may be taken and replaced in any order.

Team which finishes first is winner.

SCOOTERS RELAY

(Refer to Activities Section.)

IV. RELAYS RELATED TO TEAM SPORTS

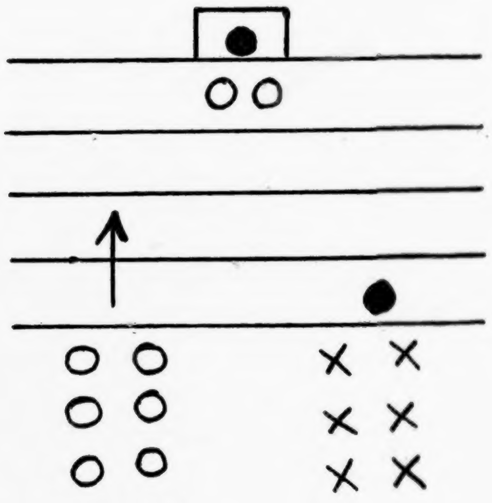
PASS RELAY - 5 - 6

Equipment: Soccer ball

Distance: Soccer field

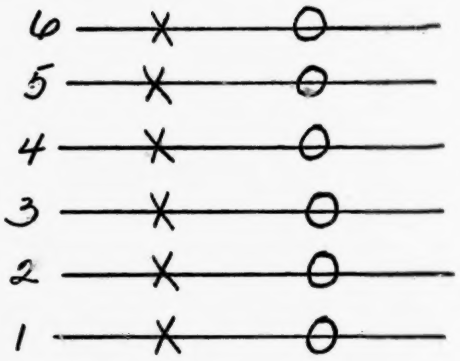
Formation: Double line

On signal, couples pass the ball back and forth to each other down the field, make a goal and pass the ball back to the starting line. Only the feet may be used and neither player shall play the ball twice consecutively.



LINE RELAY - 5 - 6

Divide group into teams of six. Draw parallel lines 10 yards apart. Teams line up on parallel lines with one team player on each line. On signal, No. 1 runs to the first ten yard line and catches the hand of No. 2 who runs and catches the hand of No. 3. When No. 5 has the hand of No. 6 all continue to the starting line. The team that crosses the starting line first wins.



DRIBBLE RELAY - 3 - 6

Distance: 40 feet

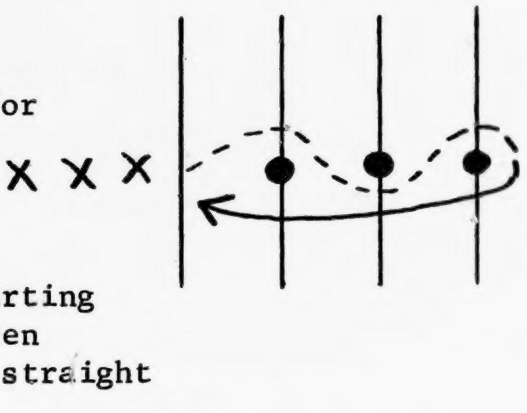
Dribble to turning line and back to within 10 to 12 feet of line and pass with the inside of the foot. In the fourth grade the waiting player shall be allowed to stop the ball with his hands. In the fifth and sixth grades the waiting player should trap the ball.

ZIGZAG RELAY - 3 - 6

Equipment: Soccer ball and 3 Indian clubs for each team

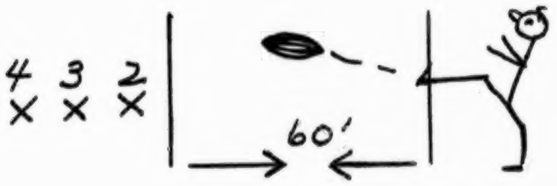
Distance: 40 feet

Space Indian clubs 10 feet apart between starting and turning lines. Dribble in and out between clubs to turning line, pick up ball and run straight back to team.



V. FOOTBALL RELAYS

RUN AND PUNT RELAY - 4 - 6



Equipment: Football for each player

Distance: 60 feet

First player is given a ball. On signal, he runs to turning line and punts to waiting player and moves back to make room for him. The team that gets all team members to the opposite side first wins.

CENTER PASS RELAY - 4 - 6

Equipment: Football for each team

Distance: 10 feet between each player

Teams line up on parallel lines spaced about 8 to 10 feet apart. The first player places the ball on the ground and on signal passes the ball between his legs to the player behind him. Number 2 places the ball on the ground and repeats the action. The last player to receive the ball runs to the front of the front of the line and sits. The line that finishes first wins.

VI. VOLLEYBALL RELAYS

THROW AND CATCH - 4 - 6

Equipment: Volleyball for each team, long rope and jump standards.

Distance: 30 feet

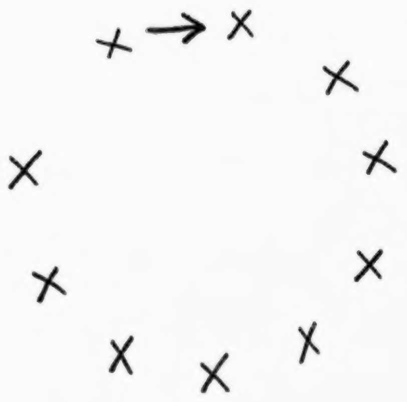
In front of teams stretch a rope across standards at a height of 6 to 8 feet. On signal, the first player runs forward, tosses the ball over the rope, catches it on the other side and returns to his team, hands the ball to player No. 2 and passing to the right goes to the foot of the line. Fouls: Failure to throw ball over rope; failure to catch ball after it has cleared the rope. If a foul is committed make the player repeat action until completed successfully.

CIRCLE VOLLEY RELAYS - 5 - 6

Equipment: One volleyball for each team

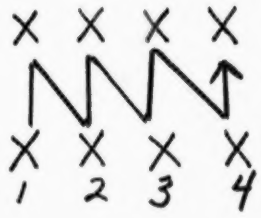
Divide group into teams of eight; each team forms a circle with 7 to 9 foot space between players.

No. I starts the ball by throwing it in a high arch, slightly above the head of No. 2 who receives the ball and volleys it to No. 3. Each player may play the ball as many times as is necessary to get it into a favorable position for passing. If a player drops the ball, he retrieves it, takes his position and throws it to the next player. Groups that are more advanced in skills may put the ball in play by setting up to themselves as in delayed volleyball then hitting the ball to the next player. The team that gets the ball back to No. 1 first wins. Fouls: Holding and throwing except in cases mentioned.



ZIGZAG VOLLEY - 5 - 6

Team may be divided equally into parallel lines facing each other. The ball is volleyed back and forth down the line and back. The team that gets the ball back to the starter first, wins.



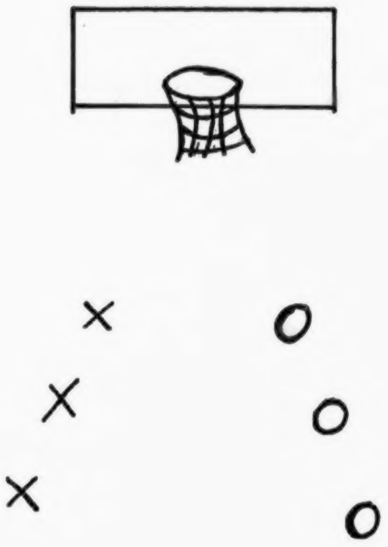
VII. BASKETBALL RELAYS

BASKET SHOOTING RELAY - 4 - 6

Equipment: Basketball for each team

Distance: 15 - 20 feet from basket

On signal, the first player dribbles the ball towards the basket and tries to make a basket. He shoots until a basket is made or 5 shots are taken and runs back to the line and gives the next player the ball. Team finishing first wins.



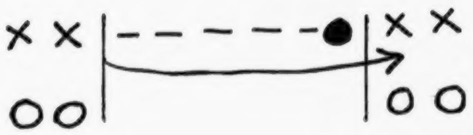
VARIATION: Pass the ball back to the next player in line. Determine the pass to be used before the relay starts. It may be an overhead, a chest, a floor bounce, etc.

See Basketball Skills.

BASKETBALL PASS RELAY - 3 - 6

Players 10 feet apart Zigzag Pass

Distance: 10 to 15 feet Shuttle Pass



Player may take one step before passing, runs to end of opposite line, moving to the right. Stipulate type of pass.

ARCH GOAL BALL RELAY - 4 - 6

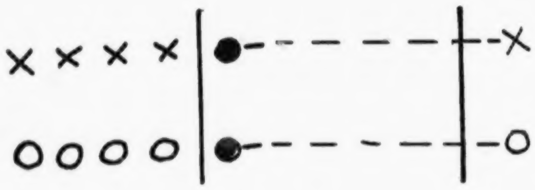
Equipment: One basketball for each team

Distance: 15 to 20 feet

On signal, the first player passes the ball over his head to the player behind him, and so on down the line. When the last player receives the ball, he runs forward past the line and attempts to shoot for a goal. He is allowed 3 trials. Whether he is successful or not, he takes his position at the head of the line and passes the ball overhead. To determine the winning team, score one point for finishing first and two points for each goal.

VIII. SOFTBALL RELAYS

POST RELAY - 3 - 6

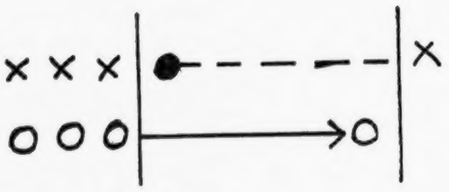


Equipment: Softball or bean bag

Distance: 10 to 12 feet

Choose a leader for each team. Leaders stand about 10 to 12 feet in front of teams in parallel lines. On signal, the leader throws the ball to the first player using the underhand throw. The first player catches the ball, throws it back to the leader and immediately squats in line. The leader throws to the second in line, etc. Game continues until all players are squatting. The winning team finishes first with the fewest errors. Errors: Failure to catch ball, dropping ball.

CROSS OVER RELAY - 2 - 6

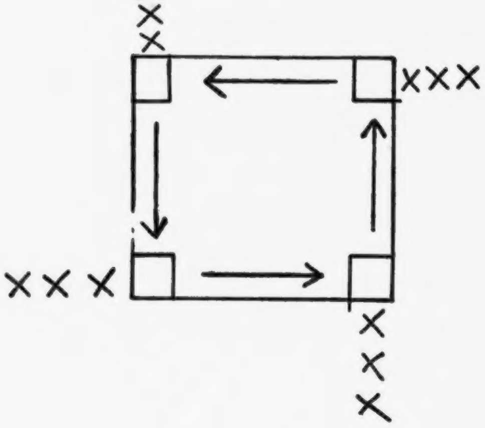


Equipment: Softball for each team

Distance: Determined by the skill of the players, 10 to 20 feet

Give a ball to the first player on each team. On signal No. 1 runs to the goal line, turns and throws the ball to next player in line and steps back. No. 2 catches the ball and repeats the action of No. 1 and steps in front of No. 1. The team that finishes first with the fewest fouls wins.

ROUND THE BASES - 4 - 6



Players: 10 to 36, two to four teams

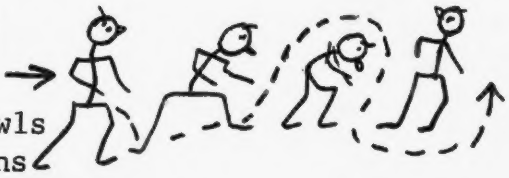
Two teams: One team lines up at second base, the other team lines up at home plate. If there are enough teams, line up behind all bases. On signal, No. 1 starts around the four bases, touching off No. 2 at the base he started from. The team finishing first wins.

IX. OBSTACLE RELAYS

HUMAN OBSTACLE - 3 - 6

Distance: 20 to 30 feet

Place 4 children between starting and turning lines, spaced several feet apart. No. 1 stands upright, No. 2 stands in stride position, No. 3 stoops in leap frog position, No. 4 stands upright. The first player runs around No. 1, crawls through the legs of No. 2, leaps over No. 3, runs around No. 4 and returns in a straight line to his team.

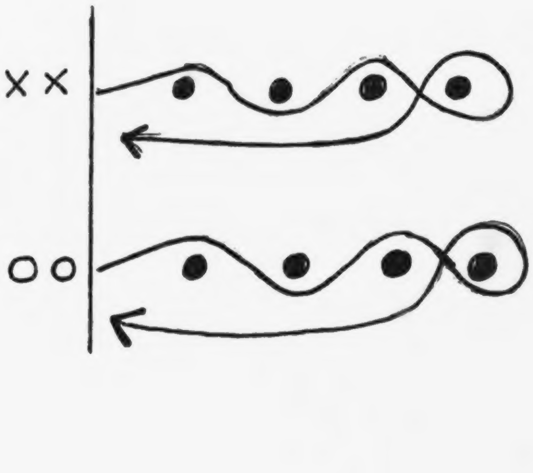


LEAP FROG - 3 - 6

Each team forms a circle and bends over in leap frog position, facing the same direction. Player designated as the starter, leaps over each player, returns to original position and touches off the player in front of him.

X. NOVELTY RELAYS

SERPENTINE - 1 - 4



Equipment: Indian clubs for each team

Distance: 20 to 40 feet

Place clubs about 2 feet apart, starting 2 feet from the turning line. Player zigzags between clubs and runs straight back to line.

THREE SPOT RELAY - 1 - 6

Formation: Lane. Three parallel lines are drawn in front of the teams at distances of 10, 20, and 30 feet.

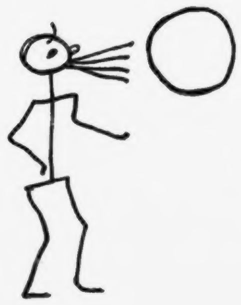
The three parallel lines in front of the teams provide three spots for each team. Each player is given three tasks to perform, one at each spot.

He then runs back and tags off the next player who repeats the performance. Suggestions for tasks are: Prone (face down on the floor); Back (lie on back on floor); Obeisance (touch forehead to floor); Nose and Toe (touch toe to nose from sitting position); do a specified number of hops, jumps, push-ups, sit-ups, etc.; perform a designated stunt like the Coffee Grinder, Knee Dip, etc.

Teaching Suggestions:

It must be made clear that the runner must perform according to the designated directions at each spot. He must complete the performance before moving to the next spot. Many other task ideas can be used. An excellent idea is to have the winning team select the requirements for the next race.

BALLOON OR FEATHER RELAY - 4 - 6



Equipment: Balloon or feather for each team

Distance: 10 to 15 feet

Blows balloon or feather to turning line and back. If it falls to floor, it must be picked up at that point and put in air again before proceeding.

BOX RELAY - 1 - 6

Equipment: 2 shoe boxes

Distance: 10 to 20 feet

Players divide into two teams. Each leader runs to the turning line and back wearing two shoe boxes. If any player steps out of a box he must begin again from the starting line.

BRONCO RELAY - 1 - 6

Equipment: Broomstick for each team

Lines number off by twos to form couples. First couple in each line straddles a broomstick and races to the turning line and back. Second couple takes the stick and repeats action of couple 1, etc.

PAPER BAG RELAY - 1 - 6

Equipment: Paper bags for all participants

Blow up bag at starting line, run across turning line, pop bag and return.

BURLAP SACK RELAY - 1 - 6

Equipment: Burlap sack

Distance: 20 to 50 feet

Players jump with sack pulled up well above the hips.

SPOON AND PING PONG RELAY - 2 - 6

Equipment: Tablespoon and ping pong ball for each team

Distance: 20 feet

Balance ball in spoon and walk rapidly to turning line and back. If the ball rolls off, it may be replaced with the free hand of the player and returned to the place where it rolled off. The relay is more interesting and difficult if the ball is picked up without aid from the free hand.

SWEEP UP RELAY - K - 6

Equipment: 5 ping pong balls, a broom and dust pan for each team.

Distance: 15 to 20 feet

Five ping pong balls are placed directly in front of the starting line. On signal the first player sweeps the balls into the dust pan with a whisk broom and races to the turning point and back, dumping the balls gently to floor so they will not scatter. Second player repeats action of first, etc.

XI. CLASSROOM RELAYS

OVERHEAD RELAY - K - 6

Play Area: Classroom

Players: Each row in a classroom forms a team

Supplies: Bean bag, eraser, or similar object for each team

The first person in each row has the object to be passed on his desk in front of him. At the signal to pass, he claps his hands, picks up the object, and passes it overhead to the child behind him. This child places the object on the desk, clap his hands, and passes overhead. When the last child in the row receives the object, he walks forward to the head of the row, using the aisle to his right. After he has passed by, each child, using the same aisle, moves back one seat. The child who has come to the front now sits down in the first seat, places the object on the desk, claps his hands, and passes overhead. This continues until the children are back in their original seats and the object is on the front desk. The first row done wins.

CHINESE HOP - 4 - 6

Equipment: Ten sticks, candles or ten pins

Players: Two teams

Place sticks in a straight line 1 foot apart. Each player hops on one foot over the sticks without touching any of them. He is disqualified if he touches a stick. After jumping over the last stick the player, still on one foot, picks up that stick and hops back over the other nine. Next he hops over the nine sticks, the eight, etc., each time hopping back down the line of remaining sticks. He continues until all sticks have been picked up. A player is disqualified if he fails to tag the next player to start hopping up his line, if he touches both feet to the ground at any time, or if he touches a stick with his foot. The second player puts down the ten sticks. The third picks them up, etc., until all players have hopped up and down the line.

BLACK BOARD RELAY - 4 - 6

Equipment: Blackboard, chalk

Players: Entire class

Played as any relay except instead of touching the goal, player writes a number on the board in a line. The last player must add all numbers correctly. The team with the first correct answer wins.

TAG THE WALL RELAY - 2 - 6

Equipment: None

Players: Entire class

Seat players in even numbered rows. On a signal, the last player in each row walks forward and tags the wall. As soon as this player is past the first seat in the row, everyone moves back one seat, leaving the first seat vacant for the runner. As soon as the runner is seated he raises his hand and the last person seated begins. The line whose players all finish running first wins.

NEWSPAPER RACE - 2 - 6

Equipment: Two newspapers

Players: Two equally divided teams

Each contestant is given a newspaper, on which each step of the race must be made. He puts down a sheet and steps on it, puts down another sheet and steps on it, reaches back to get the first sheet and move it forward, and so on until he reaches the goal line, from which he returns in the same fashion and tags off the second player.

RAPID FIRE ARTIST - 2 - 6

Equipment: Pencil or crayon, paper

Players: 2 - 10 on each team

Divide the group into equal teams. Each group sends an "artist" to the leader, who tells him an animal, person, tree etc. to draw. The "artist" rushes back to his group and begins to draw the likeness of the person, place, or thing given him. As soon as the group recognizes what is drawn the members yell it all together. The group guessing first scores 1 point. 10 points constitute a game. The "artist" cannot talk or give any hints other than drawing as to what he is creating.

NATURE GUESS - 2 - 6

Equipment: None

Players: 2 - 10 on each team

Divide the group into four teams. Each group sends a different member up each time to the leader who tells him an animal, or person to act out. The first group to guess who or what the person represents scores 1 point. 10 points constitutes a game.

ERASER RELAY - 1 - 2 - 3

The children remain in their schoolroom seats and the teams are designated by rows as the children are arranged across the room. An eraser is placed on the floor in the outside aisle beside the seat of each child in the right-hand row. At a signal the children pick up the eraser, place it on the floor to their left where it is picked up in the right hand of the next child, and so is passed across the width of the room. The row wins which finishes with the eraser on the floor in the left-hand outside aisle first.

CLOTHESLINE RELAY - 1 - 2 - 3

Equipment: Single jumping rope, two clothespins, and a handkerchief.

Indicate a starting and a distance line to which each player must go and return. Two persons hold the rope (shoulder high) as taut as possible, standing at the distance point. Each leader of the two lines competing walks to the clothesline, pins the handkerchief on the line, returns and touches the next player, and returns to the end of the line. This player then walks and takes the handkerchief and pins off the line and returns them to the next player. The line that finishes first, wins.

VARIATION: Blind Monday Morning Race
Try this race blindfolded. The persons holding the clothesline call and direct the blindfolded one to the clothesline.

DRAW YOUR HAND - 1 - 2 - 3

Equipment: A piece of chalk and a blackboard

Formation: Equal groups in their seats and equal distance from the board.

The player in the front seat in each group is given a piece of chalk. At the signal "Go" the player runs to the blackboard (which has been divided into two spaces, one for each team) and placing one hand, fingers spread wide, against the board, he draws his hand in outline. Each player carries the chalk back to the next player on the team. Continue until all have drawn their hand. The team wins who finishes first and whose hands are complete -- four fingers, a thumb and a portion of the wrist. 5 points for the first team to finish; one point for each complete hand.

Teaching Suggestion:
1. Before starting the game, be sure the players understand that their hands must be outlined completely.

CLASSROOM GAMES

FRUIT BASKET - 1 - 2 - 3

Equipment: None

Play Area: Classroom

Players: Entire class

All players except one are seated. The extra player gives to each of the others the name of some fruit. He then stands in the center of the group, or in front of them, and calls out the names of two kinds of fruit. The players representing these fruits must change places and the caller tries to get one of the seats vacated. If he succeeds, the player left without a seat becomes caller. The players may not sit in the seat they just left. Occasionally, the calling player says "fruit basket" at which all must change places.

GUESS WHAT I AM THINKING - K - 1

Equipment: None

Play Area: Classroom

Players: Entire class

One child stands and describes some child in the circle. The child who is "It" listens to the description. "I'm thinking of someone wearing (gives the color of dress, socks, shoes, or suit of clothes)." As soon as the child recognizes he is the one described, he runs around the room to his seat. "It" chases him. If caught, he starts the game over; otherwise the same child starts the game over.

I SAW - K - 1

Equipment: None

Play Area: Classroom

Players: Entire class

A circle is formed with one child in the center. He says, "On my way to school this morning I saw....." and then imitates what he saw. The others guess what he saw by his imitation. The one guessing corectly goes into the center and the game is played from the beginning again. If no one guesses, the one in the center tells what he was imitating and then selects someone else to take his place. The game is successfully played in the classroom with the individual standing in front of the room.

WHO HAS GONE FROM THE ROOM? - K - 1

Equipment: None

Play Area: Classroom

Players: Entire class

The students change seats in classroom, while "It" closes his eyes and the teacher indicates which child shall leave the room. After he has left, "It" opens his eyes and guesses who has gone. If he names the child correctly that child is "It" the next time. If he fails to name the child, he closes his eyes; the child returns to the room and opening his eyes, he guesses who has returned. If he fails, he must be "It" again.

EXCHANGE TAG - 1 - 2

Equipment: None

Play Area: Classroom

Players: Entire class

The child who is "It" stands in front of the room. The teacher calls the names of any two children who, as soon as their names are called, exchange seats. The one who is "It" tries to tag one of them before they reach each other's seats. The one who is seated first becomes "It" for the next time.

WHO IS KNOCKING AT MY DOOR? - K - 1

Equipment:	None
Play Area:	Classroom
Players:	Entire class

The children sit in their seats while the child who is "It" sits in a chair in front of the room. Some child is chosen by the teacher to go up and knock on the floor behind the chair of the child in front of the room. Upon hearing the knock he asks, "Who is knocking at my door?" The knocker answers, "It is I." Three guesses are allowed him to guess who it is. If he guesses correctly, he may be "It" again. If he can not guess who it is the person who knocked becomes "It."

HOT BALL - K - 1

Equipment:	Utility Ball
Play Area:	Classroom, playground or gymnasium
Players:	Entire class

Children sit on the floor in a circle. Some child puts his hands over the ball, heats it red hot, and then rolls it toward the center. To keep the ball hot, it must be on the move all the time. The children do this by batting it with their hands as soon as it comes their way. Anyone failing to bat the ball when it is his turn or letting it stop is moved out of the circle for one turn. When the children become more proficient at the game add another ball.

CITY MAGIC

While the mindreader is absent, the other players select the name of a city. He is called back into the room and his confederate calls out the names of cities, and when he names the one that the players have selected the mindreader identifies it.

The point is that the confederate always calls the name of the selected city immediately after the first one with a two-word name, such as Los Angeles or New York.

LEARNING CONCEPT OF RIGHT AND LEFT HAND - K - 1

VERSE	ACTION
1. This is my right hand, raise it up high.	1. Raise right hand.
2. This is my left hand, reach for the sky.	2. Raise left hand.
3. Right hand, left hand, whirl them around.	3. Right hand to side, left to side and whirl around.
4. Right hand, left hand, touch the ground.	4. Right hand forward, left hand forward, touch the ground. (Don't bend knees.)
1. This is my right hand,	1. Raise right hand.
2. With it I shake	2. Shake it up and down.
3. Around my head a circle I make	3. Make circle around head.
4. This is my left and this is my right, Now jump, just so light.	4. Follow verse.
1. This is my right foot, tap, tap, tap	1. Tap right foot three times.
2. This is my left foot, tap, tap, tap	2. Tap left foot three times.
3. Right foot, left foot, run, run, run	3. Run in place.
4. Right foot, left foot, jump for fun.	4. Jump in place.
1. Up to the ceiling, down to the floor	1. Reach both arms up, touch the floor.
2. Jump, just once more	2. Jump in place.
3. Up to the ceiling, down to the floor	3. Repeat 1
4. Right hand to the window, left hand to the door.	4. Follow verse.

INDIAN RUNNING - K - 6

Equipment: None

Play Area: Classroom

Players: Entire class

Six are chosen to leave the room. They arrange themselves in any order, return to room and run around it, then go out again. When they return the children try to name their running line-up. The child who is successful may choose five others to leave with him and the game continues. In the event no one guesses the correct order, have those outside return a second time. If after two trials they fail to guess, select another group, but smaller. This time select only five players. After improvement in the playing of the game, increase the number to six again. The number of Indians should vary with grade level.

MUSICAL CHAIRS - K - 1 - 2

Equipment: Suitable record for marching, skipping, etc. Record player and chairs

Play Area: Classroom or gymnasium

Players: Entire class

Any good march, skip or tiptoe may be used for music. The children's chairs are placed in a circle. There is one less chair than the number of children. The music begins and the children march, skip, or tiptoe until the music stops, then the children try to get a chair. The one left out must take a chair from the ring and sit elsewhere. The game continues until only one child is left; he is the winner.

MUSICAL LEADER - K - 1 - 2

Equipment: Suitable record and record player

Play Area: Classroom or gymnasium

Players: Entire class

The children stand in circle formation. Music is played. One child who is chosen as leader goes to the center of the circle and keeps time in some way to the music. He may simply clap his hands, swing his arms, move his head, rock a cradle, or do a rhythmic movement. All children in the circle then do as the leader does. When the music stops, the leader asks someone to take his place.

HUCKLE, BUCKLE, BEANSTALK - K - 1

Equipment: A small object such as an eraser, paperweight, etc.

Play Area: Classroom

Players: Entire class

Several players are chosen to leave the room while one player with the aid of the rest of the class, hides some object agreed upon before the chosen ones leave. The places for hiding should be inconspicuous yet visible. As the players see it they call, "Huckle, Buckle, Beanstalk," and take their seats. This continues until all have found the object. When a new group is sent from the room, the player who first called "Huckle, Buckle, Beanstalk" is allowed to hide the object for the new game.

POSTMAN - K - 1

Equipment: Three letters and whistle

Play Area: Classroom

Players: Entire class

Children sit on the floor in a circle or in their seats. One child, the postman, delivers one letter to each of any three children in the circle. When he calls "Postman," all children put hands behind them. The postman then asks a child to tell the names of the children who received the letters. If the child guesses all 3 names, he then becomes postman. As children gain in proficiency, the number of letters distributed may be increased.

GIVE - 3 - 6

Equipment: None

Play Area: Classroom

Players: 10 - 60

Divide the class into teams by rows. Choose a captain for each team. The Leader asks for articles and each captain must collect them from his team. The first captain to arrive at the starting line, with the article asked for, wins a point for his team. The team with the most points at the end of the playing time is declared the winner. The Leader must be sure that both teams have the article being asked for. Articles to ask for could be: pencil, book, girl's scarf, boy's belt, ring, coin, bracelet, hair ribbon, large eraser and hair barrette.

Teaching Suggestions:

1. The "giver" must remain in his seat and cannot throw the article to the captain.
2. Do not let the captains supply the articles asked for.
3. Articles may be redeemed at the close of the period by having the owner perform a stunt; make a one minute speech, propose to a member of the opposite sex, etc.

WHO STOOPS LAST - K - 1

Equipment: Suitable record and record player

Play Area: Classroom or gymnasium

Players: Entire class

Formation: a circle, facing the center children march or skip around the circle to music. Music stops and children stoop. The last one down forms a new circle inside the other. The action may be varied as walking on heels, hopping on one foot, walking with knees high up like a high stepping horse, walking like a duck, etc.

DO THIS, DO THAT - K - 1 - 2

Equipment: None

Play Area: Classroom, playground or gymnasium

Players: Entire class

The players stand in a semicircle, and in front of them is the leader. The leader says quickly, "Do this," and at the same time illustrates some movement. The players imitate the action. But, should the leader say, "Do that," and at the same time illustrate some movement, the players who imitate the action are out of the game, or must pay a forfeit (the form of penalty having been decided upon at the beginning of the game). Regardless of the penalty paid, after three mistakes the player must be seated. The players may imitate any activity such as raking hay; prancing like a horse; may use dancing steps or movements such as bowing, skipping, whirling with hands over head, etc.; or may take any gymnastic movements such as hopping, jumping; and arm, head, trunk or leg exercises, etc. After three or four movements the leader chooses someone else to take his place.

HUNT THE KEY - 1 - 2 - 3

Equipment: A small object such as a key or pebble

Play Area: Classroom

Players: Entire class

Players form a circle, standing close together facing in. Choose an extra player to be the "Hunter" and place him in the center of the circle. Give one of the players in the circle a key or pebble or some other small object without the "Hunter" seeing who has it. At a signal the players in the circle raise their hands in front of them and pass the object about. All players shift hands and act as if passing the object. The "Hunter" tries to locate it by watching the hands. When the "Hunter" calls the name of the player he must open his hands to show whether or not he has the object. If this player has the object, he becomes the next hunter. The players change positions and the play goes on. If this player does not have the object, the same "Hunter" continues by calling other names until he does locate the object. He may have three chances and then chooses another player to succeed him as "Hunter."

CATCH BASKET - 1 - 2 - 3

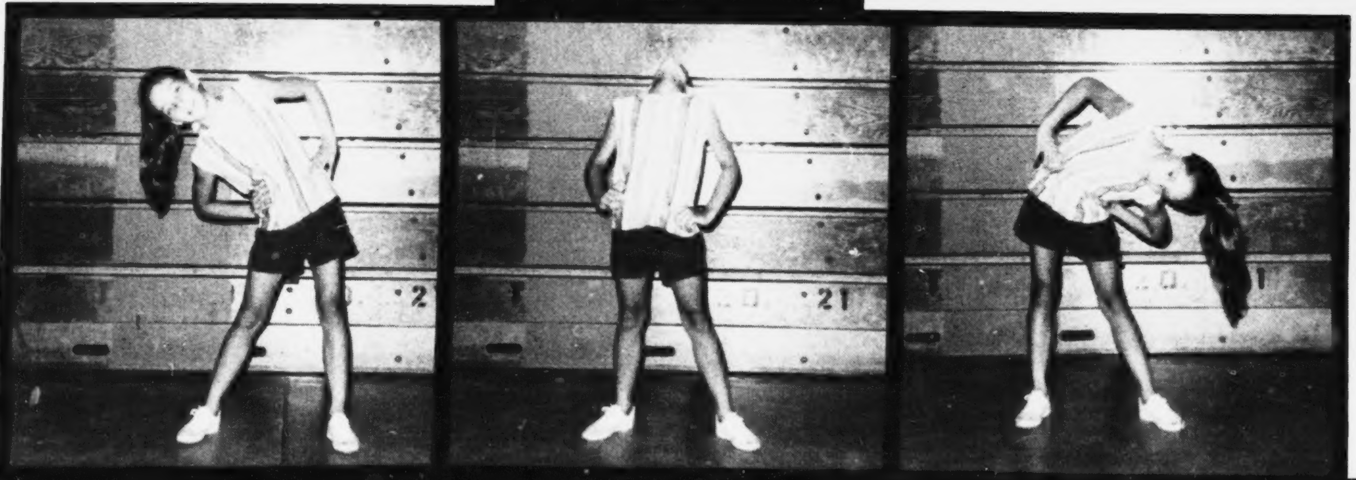
Equipment: Two beanbags or erasers

Play Area: Classroom

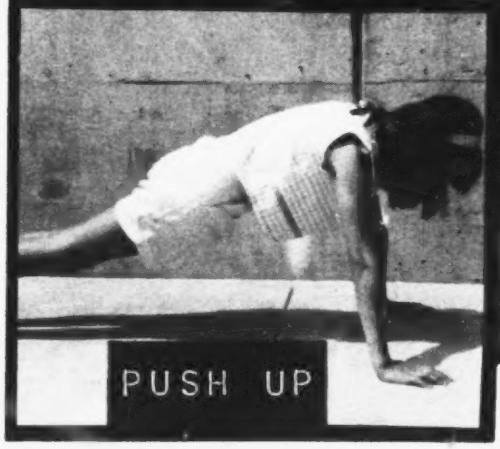
Players: Entire class

Divide class into equal teams. Place each team in a semicircle along either side of the room. Place a wastebasket on a center desk, with child standing near it. Alternating from side to side each child, in turn, tries to throw a beanbag or eraser into the basket. The center monitor returns the bag or eraser to the next thrower. Each time the bag goes into the basket it scores two points. At the end of a given time, the side that has made the most points wins. After a predetermined time change center monitors.

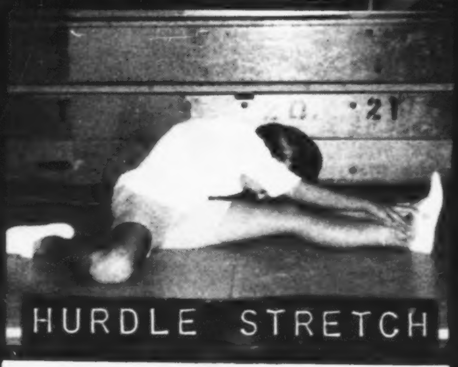
EXERCISES



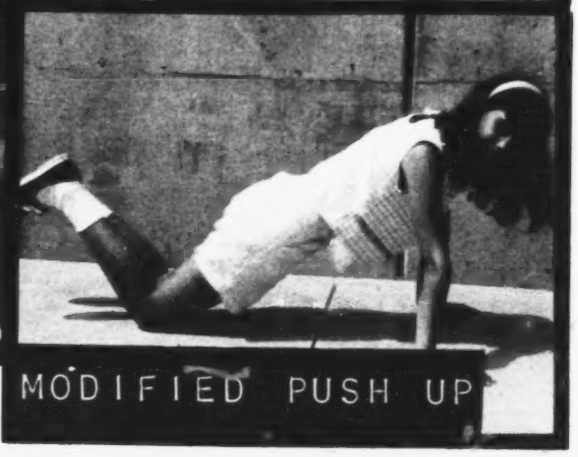
TRUNK ROTATOR



PUSH UP



HURDLE STRETCH



MODIFIED PUSH UP

CALISTHENIC EXERCISES

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CALISTHENIC EXERCISES

INTRODUCTION: The term "calisthenics" is derived from Greek words meaning "beautiful strength," and implies light free exercise in contrast to vigorous exercise using apparatus. Exercises are performed by everyone everyday in the process of performing daily activities. However, most people do not do enough exercise of the right kind to derive the health benefits that may be theirs. Calisthenics, therefore, becomes that part of the total physical fitness program which provides exercise for total body fitness. It follows that the calisthenics' program should be carried out daily throughout life. It should be of short duration and geared to the age, sex, and physical condition of the individual.

The specific values of calisthenics are:

1. Warm-Up. It is important to remember that a person should be thoroughly warmed-up before participating in strenuous activity. The calisthenic program should be designed to meet the warm-up needs of the particular sport.

2. Long-Range Conditioning. Calisthenics contributes to strength, speed, agility and coordination of the individual.

3. Physical Fitness. Perhaps the greatest value of calisthenics is its contribution to physical fitness. With the wide-spread attention given to physical fitness, and the adaptibility of this program to all ages, this program warrants a prominent place in the physical education program.

4. Carry-Over Value. With its application to total fitness, adaptibility to both sexes and all ages, and the time required for the daily program, calisthenics provides unique carry-over value. It stimulates circulation, increases respiratory rate, and tends to pep up the appetite. All this tends to provide a feeling of well being.

5. Rehabilitation. Such a program employs special types of exercises to aid the correction of malformations or to strengthen muscles which have been weakened through disease or because of an accident.

TEACHING SUGGESTIONS: The calisthenics exercise program should keep in mind the necessity of exercising all areas of the body -- neck, chest, back, shoulders, trunk, abdomen, arms and legs. Stretching, strengthening and coordinating exercises should be included in each daily lesson. The physiological effect of one exercise as compared to that of another must be considered in the selection of the exercise. All other factors being equal, the one possessing the greater strengthening, stretching, or coordinating benefits should be chosen. It is advisable to have too many exercises in mind than too few for each daily plan. The class will respond better if you use two or three exercises all having the same physiological value in two minutes time rather than repeating just one exercise for that same time.

To start an exercise in rhythm, the leader either explains the exercise or names the exercise, if it has been learned, and then says, "Ready (pause), Begin: One, two, three, ..." The students start to move on the command "begin" and should reach the first position just as the first count is sounded. They start the second movement immediately and reach the end of it on the second count. This continues throughout the exercise. The cadence would appear as follows:

"Starting position, (pause), ready (pause), begin, 1, 2, 3, 4 -- 2, 2, 3, 4 -- 3, 2, 3, 4 . . . . . ."

To stop the exercise in a way that will allow everyone to stop at the same time, a warning signal must be given. The following examples are acceptable methods of stopping a class.

Four count exercise:	(1)	"10, 2, Class, Halt"
	(2)	"Class, Halt, 1, 2"
Two count exercise:	(1)	"Class Halt"

FORMATIONS FOR CALISTHENICS EXERCISES

(A) Squads:		O				O			(O - student leader)
	x	x	x	x	x	x	x	x	(2 yd apart)
	x	x	x	x	x	x	x	x	(3 yd apart front to back)
	x	x	x	x	x	x	x	x	
	x	x	x	x	x	x	x	x	

Students form straight lines with the spacing between students about two yards. The lines should be spaced three to four yards.

This formation is adaptable to small spaces by reducing the spacing to two yards between students, two yards between lines and requiring all students to turn 1/8 turn to the left for all exercises which require floor space the length of the body.

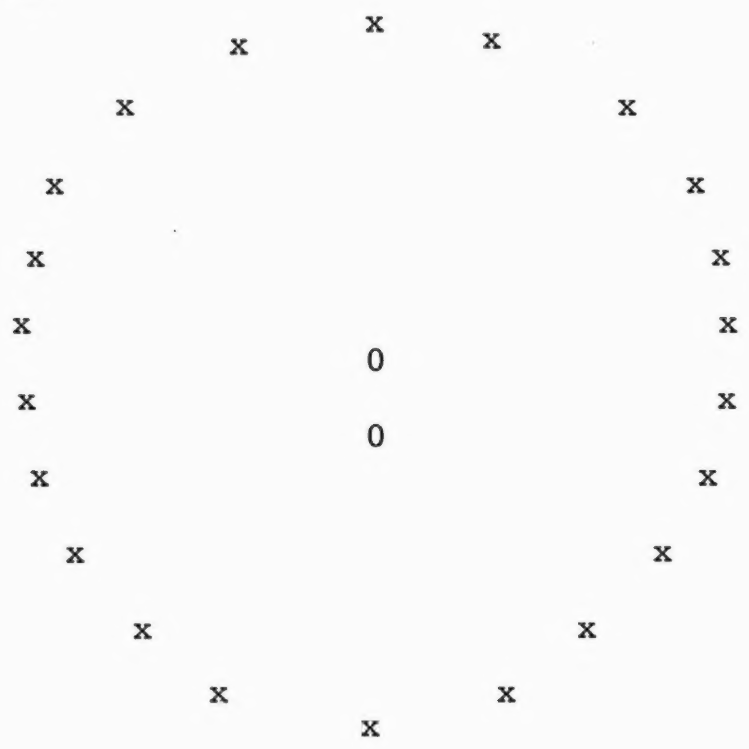
AIDS FOR SPACING:

1. Squad one leader stands and extends the right arm to the side. Other students in squad one extend both arms to the side. Students spread until there is about 6" to 1' between finger tips. Squads 2, 3, and 4 line up behind squad one.

2. Place numbers on the floor spaced appropriately. Assign students to numbers.

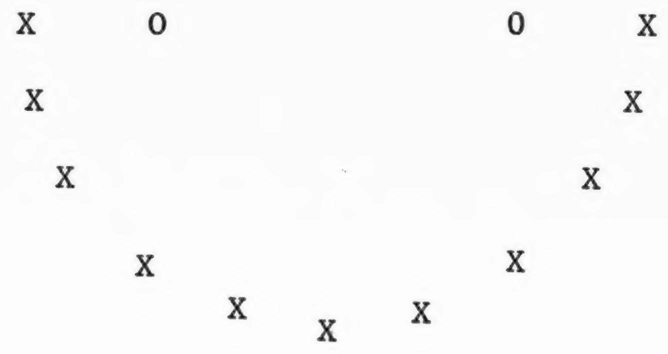
3. Use the markings on the gym floors and the hard surfaced areas outdoors as guides for assigning students to formation.

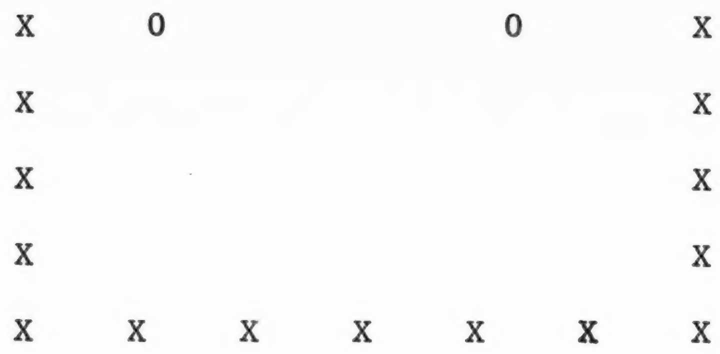
(B) CIRCLE FORMATIONS:



Students stand in a single circle with arms extended to the side. The circle should be extended until there is approximately 6" between the outstretched finger tips of each child. This is a good formation for small classes or when there is plenty of space.

(C) SEMI-CIRCLE FORMATIONS:





The spacing between students should be approximately six feet. These formations work well with small groups, 15 to 20 students.

POSTURE

Posture is the outward expression of a child's physical and mental condition. Good posture is more than standing or sitting straight. When a person has good posture all parts of the body are working harmoniously and efficiently. When you have good posture the internal organs have plenty of room to do their work and the external organs are in proper balance. To put it briefly -- YOU FEEL BETTER WHEN YOU HAVE GOOD POSTURE!

By observing students closely a teacher will, in many instances, be able to spot those cases who might be helped through a series of exercises and activities designed for posture improvement. Also, by knowing the causes of poor posture the teacher should conduct a class on the basis of a preventive nature.

CAUSES OF POOR POSTURE

1. Poorly Balanced Diet: Food that builds bones and muscles is essential in order to have good posture.

2. Rapid Growth: Different parts of the body sometimes develop at different rates and there may be an apparent state of awkwardness and poor posture.

3. Fatigue: Overfatigue results in the muscles not being able to hold the body in its proper position.

4. General Poor Health: Infections, deformities, and general poor health can cause poor posture.

5. Poor Posture Habits: Any prolonged form of sitting, sleeping, or walking in poor posture will result in lifelong habits that are hard to overcome.

6. Lack of Vigorous Exercise: Exercise will strengthen the muscles thereby enabling them to hold the body in a proper posture position.

7. Mental Health: Discouragement, lack of security, worry, inferior feelings, and fear may result in slumping and poor posture.

8. Structural Irregularities: This involves nonremediable postural defects which are either congenital or acquired.

IMPLICATIONS FOR TEACHERS

It will be much more effective to take a positive approach to correcting or preventing postural defects. It would be unwise to approach the matter on a basis of "Don't."

DON'T:

1. Say "put your shoulders back."
2. Compare one child's posture to anothers.
3. Nag, fuss or raise your voice at children.
4. Expect a child to maintain good posture with muscles incapable of holding the body properly.

DO:

1. Suggest to children "stand tall."
2. Show children what good posture is and how to check their posture.
3. Minimize fatigue by regulating activity and providing rest periods at the proper time.
4. Give opportunities for children to succeed. Try to do away with feelings of fear and insecurity.
5. Encourage children with postural defects to have a physical examination to be followed up with corrective exercises and activities suggested by teacher and doctor.

There are times during the day in which the teacher is in a good position to observe some of the most obvious postural defects. These times exist when the class is meeting for physical education and the children are called upon to "stand straight" to begin exercises. This is a good time to check legs, feet, shoulders and general body alignments. Another time exists during the time that the children are in their classroom seats. At this time, check for those who are slouching, not sitting with feet on floor. Also, check desk in relation to the sitting height of the student.

Lastly, a class moving from one area of the school to another affords an opportunity to check on the defects previously mentioned.

FUN FOR POSTURE

CHINESE GET-UP: This stunt is done in pairs. The two students will set down back to back, lock elbows and stand up.

CRAB FIGHT: This stunt is also done in pairs. The students assume a crab walk position and attempt to knock each other off balance.

LIMBO: This is a particularly interesting rhythm activity. It will require two or more long poles. (Tinikling poles or high jump cross bars will do.) The reason for extra poles is to keep the whole class busy. To begin, the pole must be held up chest high by a person on each end. The class then begins to Limbo underneath the pole without touching it with their body or touching their hands to the floor. A person touching the pole or floor is out. Lower the pole until you have a winner.

Teaching Suggestions:

1. Use a long pole so three or four can go under at same time.
2. Use a lively 4/4 beat record; something the children will enjoy listening to.
3. Limbo - arch the back into a back arch and lay the head back. The arms should be held in a "stick•em-up" position with elbows bent, or with the arms straight, held down along the body. The legs are flexed and movement is done by short hops forward to the beat of the music.

BUTTERFLY ON THE SCOOTER: The student lays down on the scooter keeping the middle of the scooter in the region of the belt buckle. The child arches his back slightly and flexes his legs. Keep the arms straight and out to the side as if they were wings. Bring both arms forward at the same time and grab at the floor in front of you pulling both hands back at the same time. This should be done rapidly and the body should rock slightly on the scooter.

RELAYS:

WHEELBARROW RELAY: (Refer to tumbling unit.)

CRAB WALK: (Refer to tumbling unit.)

SEAL WALK: (Refer to tumbling unit.)

FRONT WING WALK: The student lies on his stomach, elbows out from the body, hands under the chin. The student bellys forward moving one arm forward at a time and pulls it back gaining some momentum from the toes. Stress keeping the body low to the ground.

BACK WING WALK: The student lies on his back making the wings much like that of the front wing walk. Arm movement is the same, but momentum is gained by use of the heels. See the knees are kept low to the ground.

ERASER ON THE HEAD WALK: Place an eraser on the head of the student and have him walk to a point and back keeping it on his head without touching it.

EXERCISES FOR CORRECTION OF POSTURE DEFECTS

Head held sideways (check for hearing difficulty)
- Rotating head
- Twisting head to right and left (looking over shoulder)
- Chin to chest (nodding)
- Head lean backward (looking at sky)

Head thrust forward (check vision)
- Same as above
- Chin in (standing tall)
- Standing flat against wall (force heels, hips, shoulders and head against wall -- relax and repeat.)

Low shoulder (carrying books or articles in same hand all of time?)
- Shrug alternate shoulders
- Shrug both at one time
- One arm raised high -- trunk bend to opposite direction
- Hang on bar -- with most of the weight on arm which is lower
- Alternate arm raising
- Rotate arms at shoulder (flexibility)
- Stand relaxed and let upper part of body hang limp. Drop head, trunk and arms as if touching your toes but remain limp. From this position lift and extend arms and head only.

Low hip (look for foot or knee pain)
- Knee raising to chest (use hands)
- Alternate leg rotating from a stand position
- Leg rotating from supine position (lying on back)

- Bicycle riding (actual or simulated from supine position)
- Supine -- leg raising, knees straight (abdominal atrength)
- Prone (on stomach) back arch

Flat feet (check footwear)

- Stand with feet about twelve inches apart, toes in, and heels out. Rise on toes and let weight down on outside of feet. Repeat ten times.
- Stand with feet parallel and six inches apart. Push down on side of foot and raise the inside. Repeat ten times.
- Stand with feet parallel, weight resting on outside of foot. Walk forward and backward fifty steps, keeping feet parallel and forcing down on ball of foot.
- Walk forward and backward on tiptoes, keeping weight on outside of foot.
- Sit with feet cut in front. Raise foot up - push outward, push downward, push inward. Continue circling.
- Walk forward and backward on toes, crossing feet with toes in.

Round shoulders

- Forcing head backwards, chin in
- Arms rotating
- Arms sideward, small arm circles
- Arms forward, then to side, return to position
- Arms sideward bend (fist to shoulder, elbow at sides)
- Arms forward bend (hands at chest, palms down, force elbows back)

Hollow back (exaggerated Lumbar curve and/or tilted pelvis)

- Trunk bend forward (finger tips on floor)
- Trunk twisting sideways
- Supine position -- force back to floor -- leg raising (knees straight)
- Supine position -- pedal bicycle
- Rotating body at trunk (from standing position)

Protruding abdomen (lack of tonicity in abdominal area)

- Conscious effort to draw in abdomen
- Discussion on proper food habits
- Stand tall
- Proper breathing
- Lie on back, placing both hands on abdomen. Inhale deeply. Exhale by pressing on abdominal wall. After control is gained, hands need not be used.
- Lie on back, right hand behind neck, left hand on abdomen. Raise head and shoulders, twisting left shoulder forward. Change position of hands and repeat twisting right shoulder forward. Place both hands on abdomen and raise head straight forward.
- Lie on back, hands on abdomen. Raise left leg slowly, knee stiff and lower slowly. Repeat right. Repeat, alternating left and right.
- Lie on back, with hands on hips. Raise trunk to sitting position, twisting either shoulder forward. Repeat left. Repeat without twisting either shoulder forward.
- Stand with hands on hips. Trunk circling, bend well over in each direction.

SUGGESTED LESSON PLANS for CALISTHENIC EXERCISES

PRIMARY GRADES - K, 1, 2, and 3

Week No. 1

Objectives:

A. Total body warm-up
B. Emphasis on warm-up of legs
C. Emphasis on good posture during this time
D. Emphasis on safety

Exercises:

1.	Neck Circles	8 repetitions	page B-42
2.	Butterfly Wings	5 repetitions	page B-38
3.	Thigh Slapper	10 repetitions	page B-45
4.	Trunk Twister	5 repetitions	page B-46
5.	Tortoise and Hare	30 sec. to 1 min.	page B-45

(For classroom use during inclement weather, use Items 1, 2, 3, and 4. Substitute Jump and Turn (Stunts & Tumbling, page E-6) for Item 5.)

Week No. 2

Objectives:

A. Total body warm-up
B. Emphasis on warm-up of legs
C. Emphasis on good posture during this time
D. Emphasis on safety

Exercises:

1.	Neck Circles	8 repetitions	page B-42
2.	Arm Circles	1 performance	page B-37
3.	Trunk Rotator	5 repetitions	page B-45-46
4.	Toe Touch	10 repetitions	page B-45
5.	Windmill	10 repetitions	page B-46

(For classroom use during inclement weather, use Items 1, 2, 3, and 4. Substitute Heel Click (Stunts & Tumbling, page E-6) for Item 5.)

Week No. 3

Objectives:

A. Total body warm-up
B. Emphasis on warm-up of legs
C. Emphasis on good posture during this time
D. Emphasis on safety

Exercises:

1.	Neck Circles	8 repetitions	page B-42
2.	Wing Stretcher	5 repetitions	page B-47

3. Side Bender	5 repetitions	page B-43
4. Tarzan Toe Touch	10 repetitions	page B-45
5. Side Straddle Hop	10 repetitions	page B-43

(For classroom use during inclement weather, use Items 1, 2 and 3. Substitute Boxer's Jab (Calisthenic Exercises, page B-38) or Jump and Slap Heels (Stunts & Tumbling, page E-3) for Items 4 and 5.)

Week No. 4

Objectives:
A. Total body warm-up
B. Emphasis on warm-up of legs.
C. Emphasis on good posture during this time
D. Emphasis on safety

Exercises:

1. Neck Circles	8 repetitions	page B-42
2. Butterfly Wings	5 repetitions	page B-38
3. Trunk Twister	5 repetitions	page B-46
4. V Stretcher	1 performance	page B-46
5. Side Straddle Hop	10 repetitions	page B-43

(For classroom use during inclement weather, use Items 1, 2, and 3. Substitute Front Scale (Stunts & Tumbling, page E-6) and Heel Click (Stunts & Tumbling, page E-6) for Items 4 and 5.)

Week No. 5

Objectives:
A. Total body warm-up
B. Emphasis on warm-up of legs
C. Emphasis on good posture
D. Emphasis on safety

Exercises:

1. Neck Circles	8 repetitions	page B-42
2. Arm Circles	1 performance	page B-37
3. Windmill	5 repetitions	page B-46
4. Bear Hug	5 repetitions	page B-37
5. Rocking Chair	5 repetitions	page B-42

(For classroom use during inclement weather use Items 1, 2, 3, and 4. Substitute Boxer's Jab (Calisthenic Exercises, page B-38) for Item 5.)

Week No. 6

Objectives:
A. Total body warm-up
B. Emphasis on warm-up of legs
C. Emphasis on good posture
D. Emphasis on safety

Exercises:

1.	Neck Circles	8 repetitions	page B-42
2.	Wing Stretcher	5 repetitions	page B-47
3.	Trunk Rotator	5 repetitions	page B-45-46
4.	Windmill	5 repetitions	page B-46
5.	Tortoise and Hare	30 sec. to 1 min.	page B-45

(For classroom use during inclement weather, use Items 1, 2 and 3. Substitute Thigh Slapper (Calisthenic Exercises, page B-45) and Jump and Turn (Stunts & Tumbling, page E-6) for Items 4 and 5.)

Week No. 7

Objectives:

A. Total body warm-up
B. Emphasis on warm-up of legs
C. Emphasis on good posture
D. Emphasis on safety

Exercises:

1.	Neck Circles	8 repetitions	page B-42
2.	Butterfly Wings	5 repetitions	page B-38
3.	Side Bender	5 repetitions	page B-43
4.	Thigh Slapper	10 repetitions	page B-45
5.	Windmill	10 repetitions	page B-46

(For classroom use during inclement weather, use Items 1, 2, 3, and 4. Substitute Jump and Turn (Stunts & Tumbling, page E-6) for Item 5.)

Week No. 8

Objectives:

A. Total body warm-up
B. Emphasis on warm-up of legs
C. Emphasis on good posture
D. Emphasis on safety

Exercises:

1.	Neck Circles	8 repetitions	page B-42
2.	Arm Circles	1 performance	page B-37
3.	Trunk Twister	5 repetitions	page B-46
4.	Windmill	5 repetitions	page B-46
5.	Side Straddle Hop	10 repetitions	page B-43

(For classroom use during inclement weather, use Items 1, 2, and 3. Substitute for Items 4 and 5 Boxer's Jab (Calisthenic Exercises, page B-38) and Jump and Slap Heels (Stunts and Tumbling, page E-3).)

Week No. 9

Objectives:

A. Total body warm-up
B. Emphasis on warm-up of legs
C. Emphasis on good posture
D. Emphasis on safety

Exercises:

1.	Neck Circles	8 repetitions	page B-42
2.	Wing Stretcher	5 repetitions	page B-47
3.	Trunk Rotator	5 repetitions	page B-45-46
4.	Tarzan Toe Touch	10 repetitions	page B-45
5.	Side Straddle Hop	10 repetitions	page B-43

(For classroom use during inclement weather, substitute for Item 5, Jump and Turn (Stunts & Tumbling, page E-6).)

Week No. 10

Objectives:

A. Total body warm-up
B. Emphasis on warm-up of legs
C. Emphasis on good posture
D. Emphasis on safety

Exercises:

1.	Neck Circles	8 repetitions	page B-42
2.	Butterfly Wings	5 repetitions	page B-38
3.	Side Bender	5 repetitions	page B-43
4.	Toe Touch	10 repetitions	page B-45
5.	V Stretcher	1 performance	page B-46

(For classroom use during inclement weather, substitute for Item 5, Windmill (Calisthenic Exercises, page B-46).)

Week No. 11

Objectives:

A. Total body warm-up
B. Emphasis on warm-up of arms
C. Emphasis on arm and shoulder strength
D. Emphasis on good posture
E. Emphasis on safety

Exercises:

1.	Neck Circles	8 repetitions	page B-42
2.	Arm Circles	1 performance	page B-37
3.	Trunk Twister	5 repetitions	page B-46
4.	Grass Puller	10 repetitions	page B-39
5.	Head Raiser	5 repetitions	page B-39
6.	Modified Push-ups	5 repetitions	page B-41

Week No. 12

Objectives:

A. Total body warm-up
B. Emphasis on warm-up of arms
C. Emphasis on arm and shoulder strength
D. Emphasis on good posture
E. Emphasis on safety

Exercises:

1. Neck Circles	8 repetitions	page B-42
2. Wing Stretcher	5 repetitions	page B-47
3. Trunk Rotator	5 repetitions	page B-45-46
4. Windmill	10 repetitions	page B-46
5. Head Raiser	5 repetitions	page B-39
6. Modified Push-ups	5 repetitions	page B-41

Week No. 13

Objectives:

A. Total body warm-up
B. Emphasis on warm-up of arms
C. Emphasis on arm and shoulder strength
D. Emphasis on good posture
E. Emphasis on safety

Exercises:

1. Neck Circles	8 repetitions	page B-42
2. Butterfly Wings	5 repetitions	page B-38
3. Side Bender	5 repetitions	page B-43
4. Thigh Slapper	10 repetitions	page B-45
5. Bent Knee Sit-ups	5 repetitions	page B-37
6. Modified Push-ups	5 repetitions	page B-41

Week No. 14

Objectives:

A. Total body warm-up
B. Emphasis on warm-up of arms
C. Emphasis on arm and shoulder strength
D. Emphasis on good posture
E. Emphasis on safety

Exercises:

1. Neck Circles	8 repetitions	page B-42
2. Arm Circles	1 performance	page B-37
3. Trunk Twister	5 repetitions	page B-46
4. Tarzan Toe Touch	10 repetitions	page B-45
5. Bent Knee Sit-ups	5 repetitions	page B-37
6. Modified Push-ups	5 repetitions	page B-41

Week No. 15

Objectives:

A. Total body warm-up
B. Emphasis on warm-up of arms
C. Emphasis on arm and shoulder strength
D. Emphasis on good posture
E. Emphasis on safety

Exercises:

1. Neck Circle	8 repetitions	page B-42
2. Wing Stretcher	5 repetitions	page B-47

3.	Trunk Rotator	5 repetitions	page B-45-46
4.	Windmill	10 repetitions	page B-46
5.	Bent Knee Sit-ups	5 repetitions	page B-37
6.	Push-ups	5 repetitions	page B-42

Week No. 16

Objectives:

A. Total body warm-up
B. Emphasis on warm-up of arms
C. Emphasis on arm and shoulder strength
D. Emphasis on good posture
E. Emphasis on safety

Exercises:

1.	Neck Circles	8 repetitions	page B-42
2.	Butterfly Wings	5 repetitions	page B-38
3.	Side Bender	5 repetitions	page B-43
4.	V Stretcher	1 performance	page B-46
5.	Bent Knee Sit-ups	5 repetitions	page B-37
6.	Push-ups	5 repetitions	page B-42

Week No. 17

Objectives:

A. Total body warm-up
B. Emphasis on warm-up of arms
C. Emphasis on arm and shoulder strength
D. Emphasis on good posture
E. Emphasis on safety

Exercises:

1.	Neck Circles	8 repetitions	page B-42
2.	Arm Circles	1 performance	page B-37
3.	Trunk Twister	5 repetitions	page B-46
4.	Grass Puller	10 repetitions	page B-39
5.	Bent Knee Sit-ups	5 repetitions	page B-37
6.	Push-ups	5 repetitions	page B-42

Week No. 18

Objectives:

A. Total body warm-up
B. Emphasis on warm-up of arms
C. Emphasis on arm and shoulder strength
D. Emphasis on good posture
E. Emphasis on safety

Exercises:

1.	Neck Circles	8 repetitions	page B-42
2.	Wing Stretcher	5 repetitions	page B-47
3.	Trunk Rotator	5 repetitions	page B-45-46
4.	Thigh Slapper	10 repetitions	page B-45
5.	Bent Knee Sit-ups	5 repetitions	page B-37
6.	Push-ups	5 repetitions	page B-42

Week No. 19

Objectives:
- A. Total body warm-up
- B. Emphasis on warm-up of arms
- C. Emphasis on arm and shoulder strength
- D. Emphasis on good posture
- E. Emphasis on safety

Exercises:

1.	Neck Circles	8 repetitions	page B-42
2.	Butterfly Wings	5 repetitions	page B-38
3.	Side Bender	5 repetitions	page B-43
4.	Toe Touch	10 repetitions	page B-45
5.	Bent Knee Sit-ups	7 repetitions	page B-37
6.	Push-ups	5 repetitions	page B-42

Week No. 20

Objectives:
- A. Total body warm-up
- B. Emphasis on warm-up of arms
- C. Emphasis on arm and shoulder strength
- D. Emphasis on good posture
- E. Emphasis on safety

Exercises:

1.	Neck Circles	8 repetitions	page B-42
2.	Arm Circles	1 performance	page B-37
3.	Trunk Twister	5 repetitions	page B-46
4.	Bobber	10 repetitions	page B-37
5.	Bent Knee Sit-ups	7 repetitions	page B-37
6.	Push-ups	5 repetitions	page B-42

Week No. 21

Objectives:
- A. Total body warm-up
- B. Emphasis on warm-up of arms
- C. Emphasis on arm and shoulder strength
- D. Emphasis on good posture
- E. Emphasis on safety

Exercises:

1.	Neck Circles	8 repetitions	page B-42
2.	Wing Stretcher	5 repetitions	page B-47
3.	Trunk Rotator	5 repetitions	page B-45-46
4.	Windmill	10 repetitions	page B-46
5.	Bent Knee Sit-ups	7 repetitions	page B-37
6.	Push-ups	5 repetitions	page B-42

Week No. 22

Objectives:

A. Total body warm-up
B. Emphasis on warm-up of arms
C. Emphasis on arm and shoulder strength
D. Emphasis on good posture
E. Emphasis on safety

Exercises:

1.	Neck Circles	8 repetitions	page B-42
2.	Butterfly Wings	5 repetitions	page B-38
3.	Side Bender	5 repetitions	page B-43
4.	Thigh Slapper	10 repetitions	page B-45
5.	Bent Knee Sit-ups	7 repetitions	page B-37
6.	Push-ups	7 repetitions	page B-42

Week No. 23

Objectives:

A. Total body warm-up
B. Emphasis on warm-up of arms
C. Emphasis on arm and shoulder strength
D. Emphasis on good posture
E. Emphasis on safety

Exercises:

1.	Neck Circles	8 repetitions	page B-42
2.	Arm Circles	1 performance	page B-37
3.	Trunk Twister	5 repetitions	page B-46
4.	Tarzan Toe Touch	10 repetitions	page B-45
5.	Bent Knee Sit-ups	7 repetitions	page B-37
6.	Push-ups	7 repetitions	page B-42

Week No. 24

Objectives:

A. Total body warm-up
B. Emphasis on warm-up of arms
C. Emphasis on arm and shoulder strength
D. Emphasis on good posture
E. Emphasis on safety

Exercises:

1.	Neck Circles	8 repetitions	page B-42
2.	Wing Stretcher	5 repetitions	page B-47
3.	Trunk Rotator	5 repetitions	page B-45-46
4.	Bobber	10 repetitions	page B-37
5.	Bent Knee Sit-ups	7 repetitions	page B-37
6.	Push-ups	7 repetitions	page B-42

Week No. 25

Objectives:

A. Total body warm-up
B. Emphasis on warm-up of arms
C. Emphasis on arm and shoulder strength
D. Emphasis on good posture
E. Emphasis on safety

Exercises:

1.	Neck Circles	8 repetitions	page B-42
2.	Butterfly Wings	5 repetitions	page B-38
3.	Side Bender	5 repetitions	page B-43
4.	Windmill	10 repetitions	page B-46
5.	Bent Knee Sit-ups	7 repetitions	page B-37
6.	Push-ups	7 repetitions	page B-42

Week No. 26 (outdoors)

Objectives:

A. Total body warm-up
B. Emphasis on warm-up of arms
C. Emphasis on warm-up of legs
D. Emphasis on good posture
E. Emphasis on safety

Exercises:

1.	Neck Circles	8 repetitions	page B-42
2.	Arm Circles	1 performance	page B-37
3.	Trunk Twister	5 repetitions	page B-46
4.	Grass Puller	10 repetitions	page B-39
5.	Push-ups	7 repetitions	page B-42

Week No. 27

Objectives:

A. Total body warm-up
B. Emphasis on warm-up of arms
C. Emphasis on warm-up of legs
D. Emphasis on good posture
E. Emphasis on safety

Exercises:

1.	Neck Circles	8 repetitions	page B-42
2.	Wing Stretcher	5 repetitions	page B-47
3.	Trunk Rotator	5 repetitions	page B-45-46
4.	Thigh Slapper	10 repetitions	page B-45
5.	Push-ups	7 repetitions	page B-42

Week No. 28

Objectives:

A. Total body warm-up
B. Emphasis on warm-up of arms

C. Emphasis on warm-up of legs
D. Emphasis on good posture
E. Emphasis on safety

Exercises:

1.	Neck Circles	8 repetitions	page B-42
2.	Butterfly Wings	5 repetitions	page B-38
3.	Side Bender	5 repetitions	page B-43
4.	Windmill	10 repetitions	page B-46
5.	Push-ups	7 repetitions	page B-42

(For classroom use during inclement weather, use Items 1, 2 and 3. Substitute for Items 4 and 5, Jump and Turn (Stunts and Tumbling, page E-6) and Front Scale (Stunts and Tumbling, page E-3).)

Week No. 29

Objectives:
A. Total body warm-up
B. Emphasis on warm-ups of arms
C. Emphasis on warm-up of legs
D. Emphasis on good posture
E. Emphasis on safety

Exercises:

1.	Neck Circles	8 repetitions	page B-42
2.	Arm Circles	1 performance	page B-37
3.	Trunk Twister	5 repetitions	page B-46
4.	Bobber	10 repetitions	page B-37
5.	Push-ups	7 repetitions	page B-42

Week No. 30

Objectives:
A. Total body warm-up
B. Emphasis on warm-up of arms
C. Emphasis on warm-up of legs
D. Emphasis on good posture
E. Emphasis on safety

Exercises:

1.	Neck Circles	8 repetitions	page B-42
2.	Wing Stretcher	5 repetitions	page B-47
3.	Trunk Rotator	5 repetitions	page B-45-46
4.	Thigh Slapper	10 repetitions	page B-45
5.	Push-ups	7 repetitions	page B-42

(For classroom use during inclement weather, use Items 1, 2, 3, and 4. Substitute for Item 5, Jump and Turn (Stunts and Tumbling, page E-6).)

Week No. 31

Objectives:

A. Total body warm-up
B. Emphasis on warm-up of arms
C. Emphasis on warm-up of legs
D. Emphasis on good posture
E. Emphasis on safety

Exercises:

1.	Neck Circles	8 repetitions	page B-42
2.	Butterfly Wings	5 repetitions	page B-38
3.	Side Bender	5 repetitions	page B-43
4.	Toe Touch	10 repetitions	page B-45
5.	Push-ups	7 repetitions	page B-42

(For classroom use during inclement weather, use Items 1, 2, 3 and 4. Substitute Jump and Slap Heels (Stunts and Tumbling, page E-3) for Item 5.)

Week No. 32

Objectives:

A. Total body warm-up
B. Emphasis on warm-up of arms
C. Emphasis on warm-up of legs
D. Emphasis on good posture
E. Emphasis on safety

Exercises:

1.	Neck Circles	8 repetitions	page B-42
2.	Arm Circles	1 performance	page B-37
3.	Trunk Twister	5 repetitions	page B-46
4.	Tarzan Toe Touch	10 repetitions	page B-45
5.	Push-ups	7 repetitions	page B-42

(For classroom use during inclement weather, use Items 1, 2, 3 and 4. Substitute Jump and Turn (Stunts and Tumbling, page E-6) for Item 5.)

Week No. 33

Objectives:

A. Total body warm-up
B. Emphasis on warm-up of arms
C. Emphasis on warm-up of legs
D. Emphasis on good posture
E. Emphasis on safety

Exercises:

1.	Neck Circles	8 repetitions	page B-42
2.	Wing Stretcher	5 repetitions	page B-47
3.	Trunk Rotator	5 repetitions	page B-45-46
4.	Bobber	10 repetitions	page B-37
5.	Push-ups	7 repetitions	page B-42

(For classroom use during inclement weather, use Items 1, 2, 3 and 4. Substitute Heel Click (Stunts and Tumbling, page E-6) for Item 5.)

Week No. 34

Objectives:

A. Total body warm-up
B. Emphasis on warm-up of arms
C. Emphasis on warm-up of legs
D. Emphasis on good posture
E. Emphasis on safety

Exercises:

1.	Neck Circles	8 repetitions	page B-42
2.	Butterfly Wings	5 repetitions	page B-38
3.	Side Bender	5 repetitions	page B-43
4.	Grass Puller	10 repetitions	page B-39
5.	Push-ups	7 repetitions	page B-42

(For classroom use during inclement weather, use Items 1, 2, 3 and 4. Substitute Jump and Turn (Stunts and Tumbling, page E-6) for Item 5.)

Week No. 35

Objectives:

A. Total body warm-up
B. Emphasis on warm-up of arms
C. Emphasis on warm-up of legs
D. Emphasis on good posture
E. Emphasis on safety

Exercises:

1.	Neck Circles	8 repetitions	page B-42
2.	Arm Circles	1 performance	page B-37
3.	Trunk Twister	5 repetitions	page B-46
4.	Thigh Slapper	10 repetitions	page B-45
5.	Push-ups	7 repetitions	page B-42

(For classroom use during inclement weather, use Items 1, 2, 3 and 4. Substitute Jump and Slap Heels (Stunts and Tumbling, page E-3) for Item 5.)

Week No. 36

Objectives:

A. Total body warm-up
B. Emphasis on warm-up of arms
C. Emphasis on warm-up of legs
D. Emphasis on good posture
E. Emphasis on safety

Exercises:

1.	Neck Circles	8 repetitions	page B-42
2.	Wing Stretcher	5 repetitions	page B-47

3.	3. Trunk Rotator	5 repetitions	page B-45-46
	4. Tarzan Toe Touch	10 repetitions	page B-45
	5. Push-ups	7 repetitions	page B-42

(For classroom use during inclement weather, use Items 1, 2, 3 and 4. Substitute Jump and Turn (Stunts and Tumbling, page E-6) for Item 5.)

SUGGESTED LESSON PLANS
for
CALISTHENIC EXERCISES

INTERMEDIATE GRADES - GRADES 4, 5, and 6

Week No. 1

Objectives:

A. Total body warm-up
B. Emphasis on warm-up of legs
C. Emphasis on posture
D. Emphasis on safety

Exercises:

1. Neck Circles	10 repetitions	page B-42
2. Arm Circle	1 performance	page B-37
3. Trunk Twister	10 repetitions	page B-46
4. Thigh Slapper	10 repetitions	page B-45
5. Push-ups	10 repetitions	page B-42
6. Side-Straddle-Hop	10 repetitions	page B-43

(For classroom use during inclement weather, use Items 1, 3, and 4. Substitute Butterfly Wings, 10 repetitions (Calisthenic Exercises, page B-38), Squat Jump, 8 repetitions (Calisthenic Exercises, page B-44), and Jump and Turn (Stunts and Tumbling, page E-6) for Items 2, 5, and 6.)

Week No. 2

Objectives:

A. Total body warm-up
B. Emphasis on leg strength
C. Emphasis on good posture
D. Emphasis on safety

Exercises:

1. Neck Circles	10 repetitions	page B-42
2. Wing Stretcher	10 repetitions	page B-47
3. Trunk Rotator	10 repetitions	page B-45-46
4. Bobber	10 repetitions	page B-37
5. Squat Jump	6 repetitions	page B-44
6. Squat Thrust	10 repetitions	page B-44

(For classroom use during inclement weather, use Items 1, 2, 3, 4, and 5. Substitute Jump and Reach (Stunts and Tumbling, page E-6) for Item 6.)

Week No. 3

Objectives:

A. Total body warm-up
B. Emphasis on leg strength
C. Emphasis on good posture
D. Emphasis on safety

Exercises:

1.	Neck Circles	10 repetitions	page B-42
2.	Butterfly Wings	10 repetitions	page B-38
3.	Trunk Rotator	10 repetitions	page B-45-46
4.	Grass Puller	10 repetitions	page B-39
5.	Jump and Reach	6 repetitions	page B-40
6.	Tortoise & Hare	30 sec. to 1 min.	page B-45

(For classroom use during inclement weather, use Items 1, 2, and 3. Substitute Squat Jump, 5 repetitions (Calisthenic Exercises, page B-44), and Jump and Heel Slap (Stunts and Tumbling, page E-3) for Items 4 and 5.)

Week No. 4

Objectives:

A. Total body warm-up
B. Emphasis on leg strength
C. Emphasis on good posture
D. Emphasis on safety

Exercises:

1.	Neck Circles	10 repetitions	page B-42
2.	Arm Circles	1 performance	page B-37
3.	Trunk Twister	10 repetitions	page B-46
4.	Toe Touch	10 repetitions	page B-45
5.	Push-ups	10 repetitions	page B-42
6.	Squat Jumps	8 repetitions	page B-44
7.	Dipsy Doodle	6 repetitions	page B-38-39

(For classroom use during inclement weather, use Items 1, 2, 3, and 4. Substitute Thigh Slapper, 10 repetitions (Calisthenic Exercises, page B-45) and Jump and Reach, 10 times (Stunts and Tumbling, page E-6) for Items 5 and 6.)

Week No. 5

Objectives:

A. Total body warm-up
B. Emphasis on leg strength
C. Emphasis on good posture
D. Emphasis on safety
E. Emphasis on coordination

Exercises:

1.	Butterfly Wings	10 repetitions	page B-38
2.	Trunk Rotator	10 repetitions	page B-45-46
3.	Rocker Kick	10 repetitions	page B-42
4.	Leg Bounce	10 repetitions	page B-40-41
5.	Push-ups	10 repetitions	page B-42
6.	Jump and Reach	8 repetitions	page B-40
7.	Dipsy Doodle	10 repetitions	page B-38-39

(For classroom use during inclement weather, use Items 1 and 2. Substitute Jump and Turn (Stunts and Tumbling, page E-6), Tortoise and

Hare (Calisthenic Exercises, page B-45), Jump and Reach (Stunts and Tumbling, page E-6) for Items 3, 4 and 5. Items 6 and 7 may also be used in the classroom.)

Week No. 6

Objectives:

A. Total body warm-up
B. Emphasis on leg strength
C. Emphasis on coordination
D. Emphasis on good posture
E. Emphasis on safety

Exercises:

1.	Neck Circles	10 repetitions	page B-42
2.	Wing Stretcher	10 repetitions	page B-47
3.	Trunk Twister	10 repetitions	page B-46
4.	Windmill	10 repetitions	page B-46
5.	Sprinter	10 repetitions	page B-44
6.	8 Count Coordinator	8 repetitions	page B-39

(For classroom use during inclement weather, use Items 1, 2, 3, and 4. Substitute Tortoise and Hare (Calisthenic Exercises, page B-45), and Jump and Turn (Stunts and Tumbling, page E-6) for Items 5 and 6.)

Week No. 7

Objectives:

A. Total body warm-up
B. Emphasis on leg strength
C. Emphasis on good posture
D. Emphasis on safety

Exercises:

1.	Neck Circles	10 repetitions	page B-42
2.	Arm Circles	10 repetitions	page B-37
3.	Trunk Rotator	10 repetitions	page B-45-46
4.	Grass Puller	10 repetitions	page B-39
5.	6 Count Burpee	8 repetitions	page B-43
6.	8 Count Coordinator	8 repetitions	page B-39

(For classroom use during inclement weather, use Items 1, 2, 3, 4, 5, and 6.)

Week No. 8

Objectives:

A. Total body warm-up
B. Emphasis on coordination
C. Emphasis on good posture
D. Emphasis on safety

Exercises:

1.	Neck Circles	10 repetitions	page B-42
2.	Butterfly Wings	10 repetitions	page B-38
3.	Trunk Twister	10 repetitions	page B-46
4.	Grass Puller	10 repetitions	page B-39
5.	Jump and Reach	10 repetitions	page B-40
6.	8 Count Coordinator	8 repetitions	page B-39

Week No. 9

Objectives:

A. Total body warm-up
B. Emphasis on coordination
C. Emphasis on good posture
D. Emphasis on safety

Exercises:

1.	Neck Circles	10 repetitions	page B-42
2.	Arm Circles	1 performance	page B-37
3.	Trunk Rotator	10 repetitions	page B-45-46
4.	Thigh Slapper	10 repetitions	page B-45
5.	Side Straddle Hop	10 repetitions	page B-43
6.	Dipsy Doodle	10 repetitions	page B-38-39

Week No. 10

Objectives:

A. Total body warm-up
B. Emphasis on coordination
C. Emphasis on posture
D. Emphasis on safety

Exercises:

1.	Neck Circles	10 repetitions	page B-42
2.	Butterfly Wings	10 repetitions	page B-38
3.	Trunk Rotator	10 repetitions	page B-45-46
4.	Grass Puller	10 repetitions	page B-39
5.	Squat Thrust	8 repetitions	page B-44
6.	Rocking Chair	8 repetitions	page B-42

(For classroom use during inclement weather use Items 1, 2, 3, and 4. Substitute Jump and Turn (Stunts and Tumbling, page E-6) and 8 Count Coordinator (Calisthenic Exercises, page B-39) for Items 5 and 6.)

Week No. 11

Objectives:

A. Total body warm-up
B. Emphasis on arms and shoulder warm-up
C. Emphasis on coordination
D. Emphasis on good posture
E. Emphasis on safety

Exercises:

1.	Neck Circles	10 repetitions	page B-42
2.	Arm Circles	1 performance	page B-37
3.	Trunk Rotator	10 repetitions	page B-45-46
4.	The Sprinter	15 repetitions	page B-44
5.	Bent Knee Sit-ups	10 repetitions	page B-37
6.	Push-ups	10 repetitions	page B-42
7.	8 Count Coordinator	10 repetitions	page B-39

Week No. 12

Objectives:

A. Total body warm-up
B. Emphasis on arms and shoulder warm-up
C. Emphasis on coordination
D. Emphasis on good posture
E. Emphasis on safety

Exercises:

1.	Neck Circles	10 repetitions	page B-42
2.	Butterfly Wings	10 repetitions	page B-38
3.	Side Bender	10 repetitions	page B-43
4.	Windmill	10 repetitions	page B-46
5.	Push-ups	10 repetitions	page B-42
6.	Bent Knee Sit-ups	10 repetitions	page B-37
7.	Rocking Chair	10 repetitions	page B-42

Week No. 13

Objectives:

A. Total body warm-up
B. Emphasis on arm and shoulder strength
C. Emphasis on coordination
D. Emphasis on good posture
E. Emphasis on safety

Exercises:

1.	Neck Circles	10 repetitions	page B-42
2.	Wing Stretcher	10 repetitions	page B-47
3.	Trunk Twister	10 repetitions	page B-46
4.	Bobber	10 repetitions	page B-37
5.	Bent Knee Sit-ups	10 repetitions	page B-37
6.	Crab Push-ups	10 repetitions	page B-38
7.	Jump and Reach	10 repetitions	page B-40

Week No. 14

Objectives:

A. Total body warm-up
B. Emphasis on arm and shoulder strength
C. Emphasis on coordination
D. Emphasis on good posture
E. Emphasis on safety

Exercises:

1. Neck Circles	10 repetitions	page B-42
2. Arm Circles	1 performance	page B-37
3. Supine Windmill	10 repetitions	page B-44
4. Hurdler's Stretch	10 repetitions	page B-40
5. Bent Knee Sit-ups	10 repetitions	page B-37
6. Crab Push-ups	15 repetitions	page B-38
7. Side Straddle Hop	15 repetitions	page B-43

Week No. 15

Objectives:

- A. Total body warm-up
- B. Emphasis on arm and shoulder warm-up
- C. Emphasis on coordination
- D. Emphasis on good posture
- E. Emphasis on safety

Exercises:

1. Neck Circles	10 repetitions	page B-42
2. Butterfly Wings	10 repetitions	page B-38
3. Trunk Rotator	10 repetitions	page B-45-46
4. Leg Bounce	1 performance	page B-40-41
5. Bent Knee Sit-ups	10 repetitions	page B-37
6. Push-ups	10 repetitions	page B-42
7. Dipsy Doodle	10 repetitions	page B-38-39

Week No. 16

Objectives:

- A. Total body warm-up
- B. Emphasis on arm and shoulder warm-up
- C. Emphasis on coordination
- D. Emphasis on good posture
- E. Emphasis on safety

Exercises:

1. Neck Circles	10 repetitions	page B-42
2. Wing Stretcher	10 repetitions	page B-47
3. Supine Windmill	10 repetitions	page B-44
4. Crab Push-ups	10 repetitions	page B-38
5. Bent Knee Sit-ups	10 repetitions	page B-37
6. 6 Count Burpee	5 repetitions	page B-43
7. 8 Count Coordinator	10 repetitions	page B-39

Week No. 17

Objectives:

- A. Total body warm-up
- B. Emphasis on arm and shoulder warm-up
- C. Emphasis on coordination
- D. Emphasis on good posture
- E. Emphasis on safety

Exercises:

1.	Neck Circles	10 repetitions	page B-42
2.	Arm Circles	1 performance	page B-37
3.	Side Bender	10 repetitions	page B-43
4.	Rocker Kick	10 repetitions	page B-42
5.	Bent Knee Sit-ups	10 repetitions	page B-37
6.	Push-ups	10 repetitions	page B-42
7.	Rocking Chair	10 repetitions	page B-42

Week No. 18

Objectives:

- A. Total body warm-up
- B. Emphasis on arm and shoulder warm-up
- C. Emphasis on coordination
- D. Emphasis on good posture
- E. Emphasis on safety

Exercises:

1.	Neck Circles	10 repetitions	page B-42
2.	Butterfly Wings	10 repetitions	page B-38
3.	Trunk Rotator	10 repetitions	page B-45-46
4.	Supine Windmill	10 repetitions	page B-44
5.	Bent Knee Sit-ups	10 repetitions	page B-37
6.	Crab Push-ups	10 repetitions	page B-38
7.	Jump and Reach	10 repetitions	page B-40

Week No. 19

Objectives:

- A. Total body warm-up
- B. Emphasis on warm-up of arms and shoulders
- C. Emphasis on coordination
- D. Emphasis on good posture
- E. Emphasis on safety

Exercises:

1.	Neck Circles	10 repetitions	page B-42
2.	Arm Circles	1 performance	page B-37
3.	Trunk Twister	10 repetitions	page B-46
4.	Leg Bounce	10 repetitions	page B-40-41
5.	Crab Push-ups	10 repetitions	page B-38
6.	Bent Knee Sit-ups	10 repetitions	page B-37
7.	Side Straddle Hop	15 repetitions	page B-43

Week No. 20

Objectives:

- A. Total body warm-up
- B. Emphasis on warm-up of arms and shoulders
- C. Emphasis on coordination
- D. Emphasis on good posture
- E. Emphasis on safety

Exercises:

1.	Neck Circles	10 repetitions	page B-42
2.	Wing Stretcher	10 repetitions	page B-47
3.	Supine Windmill	10 repetitions	page B-44
4.	Rowing	10 repetitions	page B-42-43
5.	Bent Knee Sit-ups	10 repetitions	page B-37
6.	Push-ups	10 repetitions	page B-42
7.	Dipsy Doodle	10 repetitions	page B-38-39

Week No. 21

Objectives:

A. Total body warm-up
B. Emphasis on arm and shoulder warm-up
C. Emphasis on coordination
D. Emphasis on good posture
E. Emphasis on safety

Exercises:

1.	Neck Circles	10 repetitions	page B-42
2.	Butterfly Wings	10 repetitions	page B-38
3.	Trunk Twister	10 repetitions	page B-46
4.	Squat Thrust	10 repetitions	page B-44
5.	Bent Knee Sit-ups	10 repetitions	page B-37
6.	Crab Push-ups	10 repetitions	page B-38
7.	8 Count Coordinator	10 repetitions	page B-39

Week No. 22

Objectives:

A. Total body warm-up
B. Emphasis on arm and shoulder warm-up
C. Emphasis on coordination
D. Emphasis on good posture
E. Emphasis on safety

Exercises:

1.	Neck Circles	10 repetitions	page B-42
2.	Arm Circles	1 performance	page B-37
3.	Side Bender	10 repetitions	page B-43
4.	The Sprinter	15 repetitions	page B-44
5.	Bent Knee Sit-ups	10 repetitions	page B-37
6.	Crab Push-ups	10 repetitions	page B-38
7.	Rocking Chair	10 repetitions	page B-42

Week No. 23

Objectives:

A. Total body warm-up
B. Emphasis on shoulder strength
C. Emphasis on posture
D. Emphasis on safety
E. Emphasis on coordination

Exercises:

1.	Butterfly Wings	10 repetitions	page B-38
2.	Trunk Rotator	10 repetitions	page B-45-46
3.	Bear Hug	10 repetitions	page B-37
4.	V Stretcher	10 repetitions	page B-46
5.	Push-ups	15 repetitions	page B-42
6.	Bent Knee Sit-ups	10 repetitions	page B-37
7.	Dipsy Doodle	10 repetitions	page B-38-39

Week No. 24

Objectives:

A. Total body warm-up
B. Emphasis on shoulder strength
C. Emphasis on coordination
D. Emphasis on posture
E. Emphasis on safety

Exercises:

1.	Neck Circles	10 repetitions	page B-42
2.	Wing Stretcher	10 repetitions	page B-47
3.	Supine Windmill	8 repetitions	page B-44
4.	Windmill	10 repetitions	page B-46
5.	Push-ups	15 repetitions	page B-42
6.	Crab Push-ups	10 repetitions	page B-38
7.	Side Straddle Hop	10 repetitions	page B-43

Week No. 25

Objectives:

A. Total body warm-up
B. Emphasis on trunk and leg warm-up
C. Emphasis on posture
D. Emphasis on safety

Exercises:

1.	Neck Circles	10 repetitions	page B-42
2.	Butterfly Wings	10 repetitions	page B-38
3.	Trunk Rotator	10 repetitions	page B-45-46
4.	Bent Knee Sit-ups	15 repetitions	page B-37
5.	Push-ups	15 repetitions	page B-42
6.	Crab Push-ups	10 repetitions	page B-38
7.	Side Straddle Hop	10 repetitions	page B-43

Week No. 26

Objectives:

A. Total body warm-up
B. Emphasis on lower trunk strength
C. Emphasis on leg strength and agility
D. Emphasis on posture
E. Emphasis on safety

Exercises:

1.	Neck Circles	10 repetitions	page B-42
2.	Wing Stretcher	10 repetitions	page B-47
3.	Trunk Rotator	10 repetitions	page B-45-46
4.	Leg Bounce	1 routine	page B-40-41
5.	6 Count Burpee	8 repetitions	page B-43
6.	Push-ups	15 repetitions	page B-42
7.	Squat Jump	10 repetitions	page B-44

Week No. 27

Objectives:
A. Total body warm-up
B. Emphasis on lower trunk and leg strength
C. Emphasis on posture
D. Emphasis on safety

Exercises:

1.	Neck Circles	10 repetitions	page B-42
2.	Wing Stretcher	10 repetitions	page B-47
3.	Windmill	10 repetitions	page B-46
4.	Hurdler's Stretch	10 repetitions	page B-40
5.	Rocker Kick	10 repetitions	page B-42
6.	Squat Jump	10 repetitions	page B-44

(For classroom use during inclement weather, use Items 1, 2, and 3. Substitute Jump and Reach (Stunts and Tumbling, page E-6), Front Scale (Stunts and Tumbling, page E-6) and 8 Count Coordinator (Calisthenic Exercises, page B-39) for Items 4, 5 and 6.)

Week No. 28

Objectives:
A. Total body warm-up
B. Emphasis on lower trunk and leg strength
C. Emphasis on posture
D. Emphasis on safety

Exercises:

1.	Neck Circles	10 repetitions	page B-42
2.	Butterfly Wings	10 repetitions	page B-38
3.	Grass Puller	10 repetitions	page B-39
4.	Hurdler's Stretch	10 repetitions	page B-40
5.	Rocker Kick	10 repetitions	page B-42
6.	Dipsy Doodle	10 repetitions	page B-38-39

(For classroom use during inclement weather, use Items 1, 2, 3 and 6. Substitute Jump and Reach (Stunts and Tumbling, page E-6) and 8 Count Coordinator (Calisthenic Exercises, page B-39) for Items 4 and 5.)

Week No. 29

Objectives:
A. Total body warm-up
B. Emphasis on trunk and leg strength

C. Emphasis on posture
D. Emphasis on safety

Exercises:

1. Neck Circles	10 repetitions	page B-42
2. Trunk Rotator	10 repetitions	page B-45-46
3. Windmill	10 repetitions	page B-46
4. Push-ups	15 repetitions	page B-42
5. Squat Jump	10 repetitions	page B-44
6. Dipsy Doodle	10 repetitions	page B-38-39

(For classroom use during inclement weather, use Items 1, 2, 3, 5 and 6. Substitute Front Scale (Stunts and Tumbling, page E-6) for Item 4.)

Week No. 30

Objectives:
A. Total body warm-up
B. Emphasis on trunk and leg strength and agility
C. Emphasis on posture
D. Emphasis on safety

Exercises:

1. Neck Circles	10 repetitions	page B-42
2. Arm Circles	1 performance	page B-37
3. Grass Puller	10 repetitions	page B-39
4. V Stretcher	10 repetitions	page B-46
5. Push-ups	15 repetitions	page B-42
6. Rocker Kick	10 repetitions	page B-42
7. Dipsy Doodle	10 repetitions	page B-38-39

(For classroom use during inclement weather, use Items 1, 2, 3, and 7. Substitute Thigh Slapper (Calisthenic Exercises, page B-45), Tortoise and Hare (Calisthenic Exercises, page B-45) and 8 Count Coordinator (Calisthenic Exercises, page B-39) for Items 4, 5, and 6.)

Week No. 31

Objectives:
A. Total body warm-up
B. Emphasis on leg and abdomen strength
C. Emphasis on good posture
D. Emphasis on safety

Exercises:

1. Neck Circles	10 repetitions	page B-42
2. Arm Circles	1 performance	page B-37
3. Trunk Rotator	10 repetitions	page B-45-46
4. Thigh Slapper	10 repetitions	page B-45
5. Hurdler's Stretch	10 on each leg	page B-40
6. Push-ups	15 repetitions	page B-42
7. Side Straddle Hop	15 repetitions	page B-43

(For classroom use during inclement weather, use Items 1, 2, 3 and 4. Substitute Jump and Turn (Stunts and Tumbling, page E-6), Jump and Heel Slap (Stunts and Tumbling, page E-3) and Heel Click (Stunts and Tumbling, page E-6) for Items 5, 6 and 7.)

Week No. 32

Objectives:
A. Total body warm-up
B. Emphasis on leg and abdomen strength
C. Emphasis on good posture
D. Emphasis on safety

Exercises:

1.	Neck Circles	10 repetitions	page B-42
2.	Butterfly Wings	10 repetitions	page B-38
3.	Trunk Twister	10 repetitions	page B-46
4.	Grass Puller	10 repetitions	page B-39
5.	V Stretcher	10 repetitions	page B-46
6.	Crab Push-ups	10 repetitions	page B-38
7.	Jump and Reach	10 repetitions	page B-40

(For classroom use during inclement weather, use Items 1, 2, 3, 4, and 7. Substitute Toe Touch (Calisthenic Exercises, page B-45) and Windmill (Calisthenic Exercises, page B-46) for Items 5 and 6.)

Week No. 33

Objectives:
A. Total body warm-up
B. Emphasis on leg and abdomen strength
C. Emphasis on good posture
D. Emphasis on safety

Exercises:

1.	Neck Circles	10 repetitions	page B-42
2.	Wing Stretcher	10 repetitions	page B-47
3.	Side Bender	10 repetitions	page B-43
4.	Windmill	15 repetitions	page B-46
5.	Rocker Kick	10 repetitions	page B-42
6.	Push-ups	15 repetitions	page B-42
7.	Squat Thrust	15 repetitions	page B-44

(For classroom use during inclement weather, use Items 1, 2, 3, and 4. Substitute Jump and Turn, Jump and Slap Heels and Heel Click (Stunts and Tumbling, pages E-6, E-3, and E-6) for Items 5, 6, and 7.)

Week No. 34

Objectives:
A. Total body warm-up
B. Emphasis on leg and abdomen strength
C. Emphasis on good posture
D. Emphasis on safety

Exercises:

1.	Neck Circles	10 repetitions	page B-42
2.	Arm Circle	1 performance	page B-37
3.	Trunk Rotator	10 repetitions	page B-45-46
4.	Hurdler's Stretch	10 on each leg	page B-40
5.	Thigh Slapper	10 repetitions	page B-45
6.	Crab Push-ups	10 repetitions	page B-38
7.	8 Count Coordinator	10 repetitions	page B-39

(For classroom use during inclement weather, use Items 1, 2, 3, and 5. Substitute Jump and Turn, Jump and Slap Heels and Heel Click (Stunts and Tumbling, pages E-6, E-3, and E-6) for Items 4, 6, and 7.)

Week No. 35

Objectives - same as Week 34

Exercises:

1.	Neck Circles	10 repetitions	page B-42
2.	Butterfly Wings	10 repetitions	page B-38
3.	Trunk Twister	10 repetitions	page B-46
4.	Grass Puller	10 repetitions	page B-39
5.	V Stretcher	10 repetitions	page B-46
6.	Push-ups	15 repetitions	page B-42
7.	Dipsy Doodle	10 repetitions	page B-38-39

(For classroom use during inclement weather, use Items 1, 2, 3, 4, and 7. Substitute Toe Touch and Windmill (Calisthenic Exercises, pages B-45 and B-46) for Items 5 and 6.)

Week No. 36

Objectives - same as Week 34

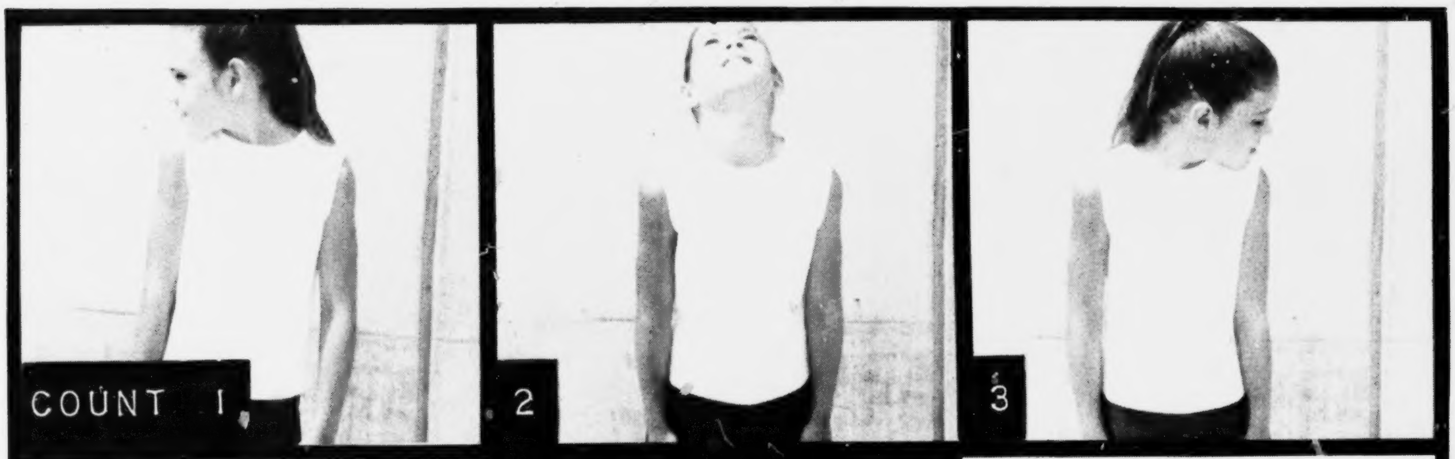
Exercises:

1.	Neck Circles	10 repetitions	page B-42
2.	Wing Stretcher	10 repetitions	page B-47
3.	Side Bender	10 repetitions	page B-43
4.	Windmill	10 repetitions	page B-46
5.	Rocker Kick	10 repetitions	page B-42
6.	6 Count Burpee	10 repetitions	page B-43
7.	Jump and Reach	10 repetitions	page B-40

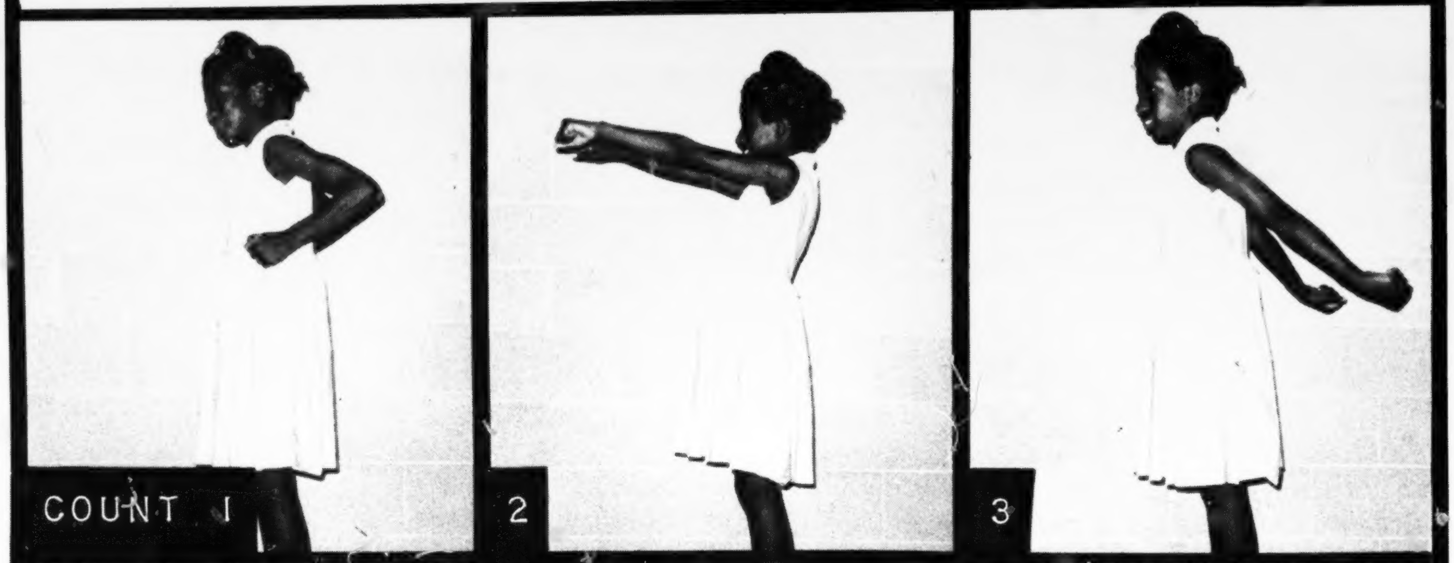
(For classroom use during inclement weather, use Items 1, 2, 3, 4, and 7. Substitute Jump and Turn and Jump and Slap Heels (Stunts and Tumbling, pages E-6 and E-3) for Items 5 and 6.)

CONTINUOUS RHYTHMIC EXERCISES FOR PHYSICAL FITNESS

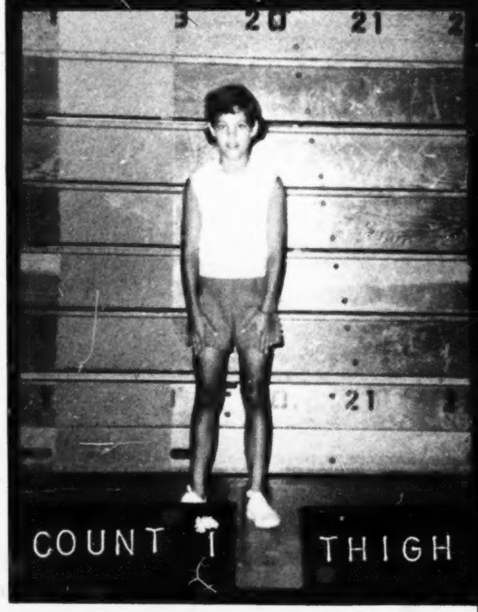
1. Walk one lap.
2. Walk one lap pulling the horn (both hands).
3. Walk one lap using swim stroke with arms.
4. Walk one lap with hands in turk stand with twist motion.
5. Walk one lap swinging arms and breathing deeply.
6. Walk one lap with hands over head and shaking them vigorously.
7. Walk one lap with hands down and shaking them.
8. One lap skipping and shaking all over.
9. Walk.
10. Walk one lap pulling the horn one at a time.
11. Jog a lap.
12. Walk a lap with hands over head shaking the fingers and breathing deeply.
13. Walk a lap shaking arms and legs.
14. Walk a lap overstriding.
15. Walk a lap using heel-toe walk and waving arms.
16. Walk a lap shaking hands over head.
17. Walk a lap shaking all over and breathing deeply.
18. Jog a lap heel-toe.
19. Running walk 2 laps.
20. Walk a lap shaking hands down and breathing deeply.
21. Jog 3 laps increasing the pace.
22. Walk a lap shake and breathe deeply.
23. Reverse - run 4 laps.
24. Walk a lap shake and breathe deeply.
25. Jog a lap slow swinging shoulders.
26. Walk and hold breath for 15 paces, walk with forced breathing, hold breath for 25 paces, walk with forced breathing.
27. Stop and swing arms back and forth.
28. Sit and do 10 leg scissors - back and side.
29. Front flutter kick.
30. Stand up and run in place for 10 seconds.
31. Do 10 push-ups.
32. Run in place for 10 seconds.
33. Do 10 sit-ups.
34. Up and run in place - slow-fast-slower-slow for 30 seconds.
35. Do 10 leg lifts.
36. Jog a lap.
37. Sit down and hold breath for 15 seconds.
38. Bicycle.
39. Up on toes hold arms out in front - close eyes and balance.

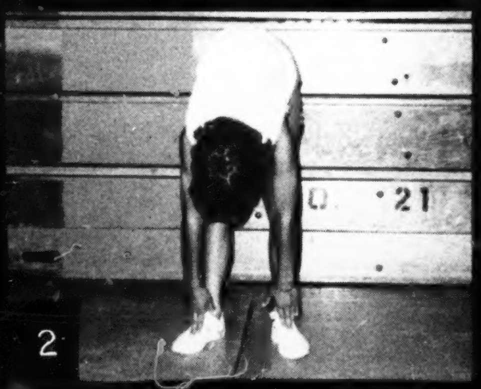


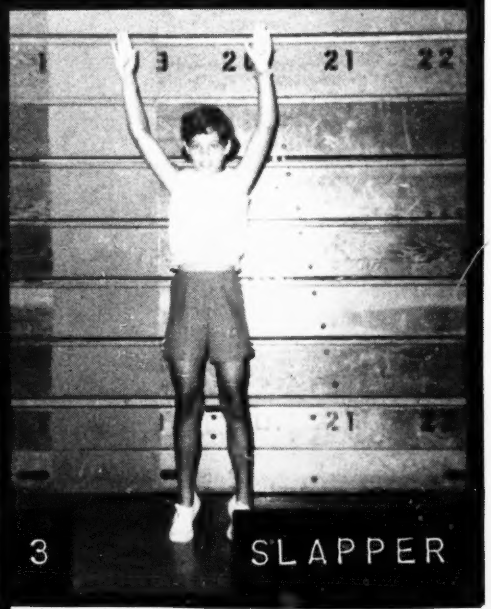
NECK CIRCLE

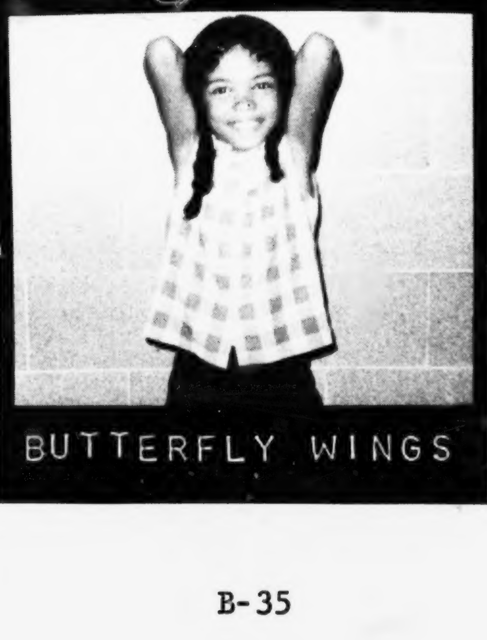


WING STRETCHER

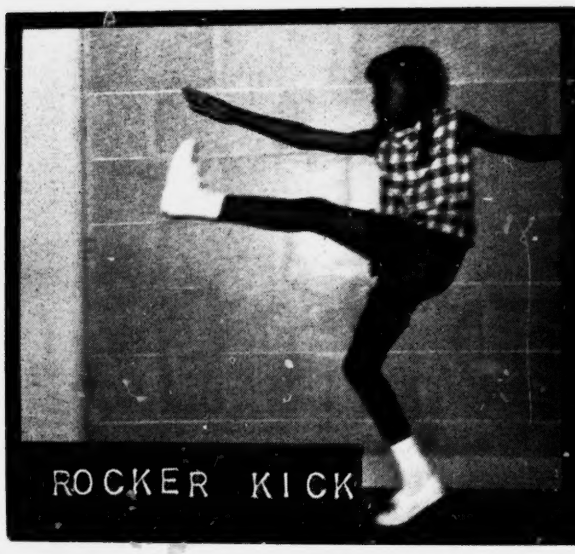

COUNT 1
THIGH



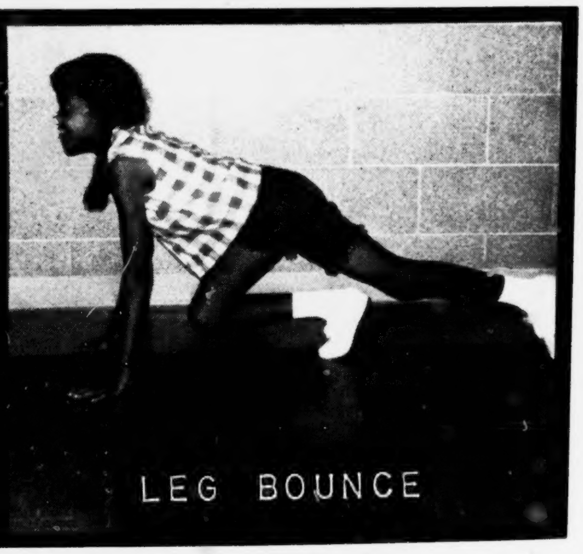




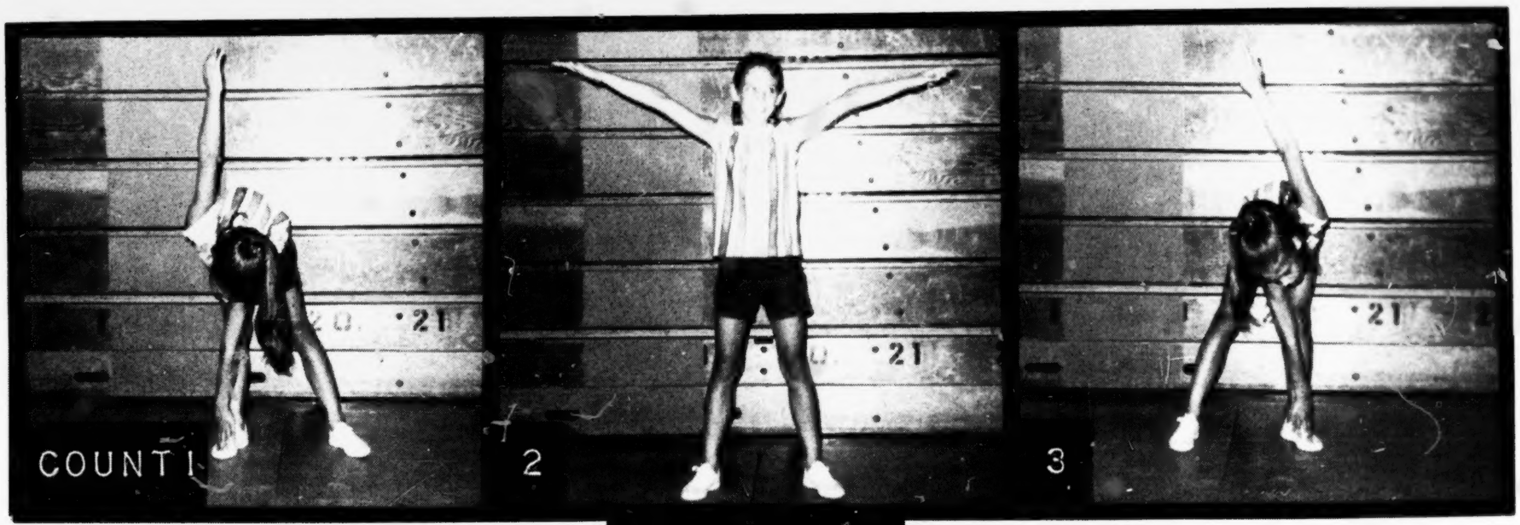
BUTTERFLY WINGS



ROCKER KICK



LEG BOUNCE

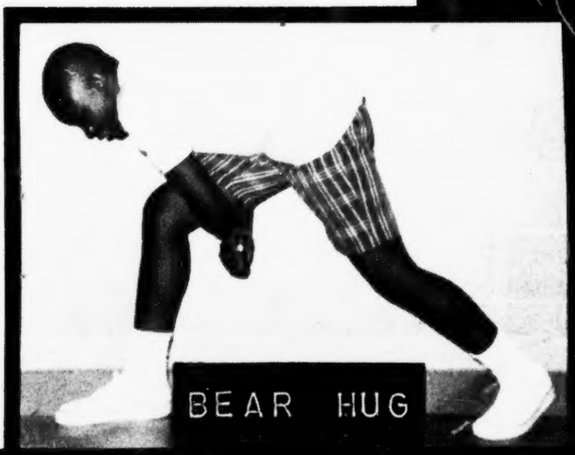


COUNT 1

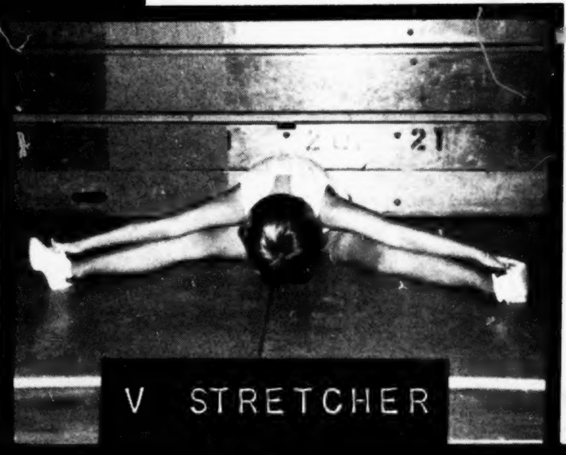
2

3

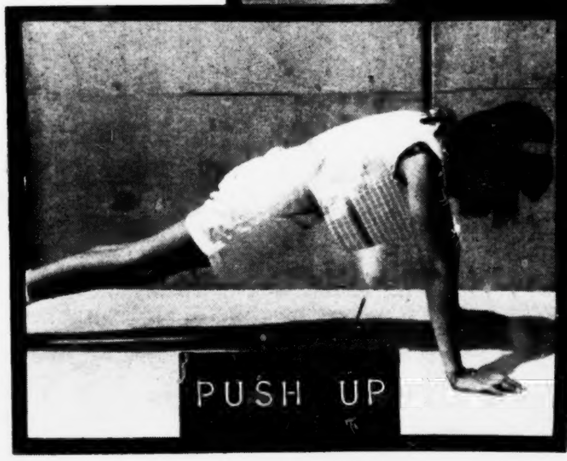
WINDMILL



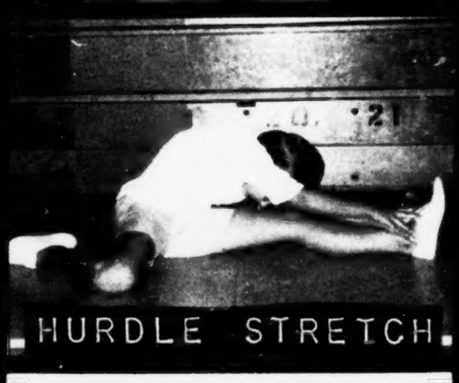
BEAR HUG



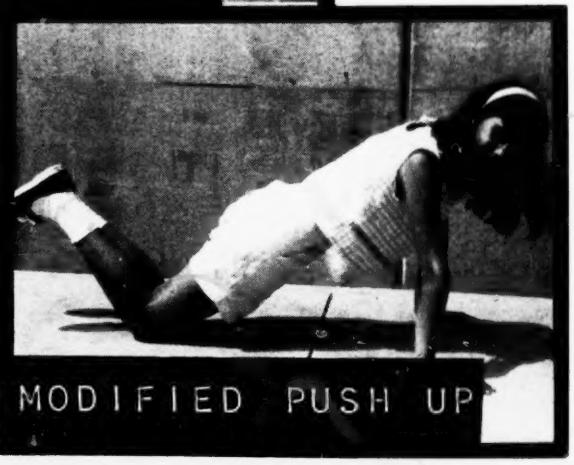
V STRETCHER



PUSH UP



HURDLE STRETCH



MODIFIED PUSH UP

EXERCISES

ARM CIRCLES

Starting Position: Stand erect, feet shoulder width apart, arms extended to sides, palms up.

Action:
Counts Forward-2-3-4-5-6-7-8 - Rotate hands and arms forward and upward, making small circles with shoulders as centers.
Counts Backward-2-3-4-5-6-7-8 - Reverse above action.
Counts Forward-2-3-4-5-6-7-8 - Rotate hands and arms forward, large circles with shoulders as centers.
Counts Backward-2-3-4-5-6-7-8 - Reverse above action.
Repeat the above routine, reducing the counts to four, two and one.

BEAR HUG

Starting Position: Pupils stand with feet shoulder width apart, hands on hips.

Action:
Count 1 - Take long step diagonally right, keeping left foot anchored in place; tackle right leg around thigh by encircling the thigh with both arms.
Count 2 - Return to starting position.
Count 3-4 - Revert to the opposite side.

BENT KNEE SIT-UP

Starting Position: Lie on back (supine), knees flexed until feet are flat on floor. Hands clasped behind head.

Action:
Count 1 - Sit up, bringing right elbow to left knee. Keep hands clasped behind head, tuck chin to chest.
Count 2 - Return to starting position.

Repeat the above action, touching the left elbow to the right knee.

Variations:
1. For Kindergarten, Grade 1 and Grade 2, the starting position is: Lie on back, knees flexed until feet are flat on floor. Arms extended over the head on the floor.
2. For children who have difficulty doing a regular sit-up, the starting position is the same as in Variation 1. Have them raise the right leg and thrust it down as they perform the sit-up.

BOBBER

Starting Position: Pupil stands at attention, hands on hips.

Action:
Count 1 - Bend trunk forward and downward, keeping knees straight and touching fingers to ankles.
Count 2 - Bounce, touching fingers to top of feet.
Count 3 - Bounce, touching fingers to toes.
Count 4 - Return to starting position.

BOXER'S JAB

Starting Position: Stand erect, feet together, fists clenched and held in front of chest.

Action:

Count 1 - Take a step forward with the right foot, and simultaneously, vigorously thrust the right arm forward.
Count 2 - Return to starting position.
Count 3 - Repeat count 1 using the left foot and arm.
Count 4 - Return to starting position.

BUTTERFLY

Starting Position: Sit on floor. Place bottoms of feet together with hands and pull feet in as close to the seat as possible.

Action:

Vigorously raise knee up and down, attempting to touch knee to floor. Be sure to keep feet together.

BUTTERFLY WINGS

Starting Position: Stand erect, feet shoulder width apart, fingers interlocked on back of head.

Action:

Count 1 - Thrust elbows forward, attempting to touch elbows in front of head, keeping hands interlocked behind head.
Count 2 - Return arms to starting position.
Count 3 - Thrust elbows back as far as possible, keeping hands in contact with head.
Count 4 - Return to starting position.

CRAB PUSH-UP

Starting Position: Lie on back, pull feet up close to buttocks. Place hands under shoulders, thumbs toward the neck.

Action:

Count 1 - Push with the arms and legs, raising the body to a back arch position. Pull head back between the arms.
Count 2 - Lower body until shoulder blades touch floor. Tuck chin to chest.

DIPSY DOODLE

Starting Position: Stand erect, feet together, hands on hips.

Action:

Count 1 - Hop slightly on left foot, extending right leg forward, tapping right toe on floor. At the same time, extend arms in front of body level with shoulders.

Count 2 - Hop slightly on left foot, extending right foot to the right side of body again tapping right toe to floor. At same time, extend arms sideward, level with shoulders.
Count 3 - Hop slightly on left foot, returning to position of count 1.
Count 4 - Hop slightly on left foot, returning to starting position.

Repeat Counts 1-4, using opposite foot.

8 COUNT COORDINATOR

Starting Position: Stand erect, feet together, hands on hips.

Action:
Count 1 - Jump to straddle position and simultaneously place right hand on right shoulder.
Count 2 - Jump to position of feet together and simultaneously place left hand on left shoulder.
Count 3 - Jump to straddle position and simultaneously extend right arm above head.
Count 4 - Jump to position of feet together and simultaneously extend left hand and arm above head.
Count 5 - Jump to straddle position and simultaneously place right hand on right shoulder.
Count 6 - Jump to position of feet together and simultaneously place left hand on left shoulder.
Count 7 - Jump to straddle position and simultaneously place right hand on right hip.
Count 8 - Jump to position of feet together and simultaneously place left hand on left hip.

GRASS PULLER

Starting Position: Stand erect, feet spread to straddle position, hands on hips.

Action:
Count 1 - Bend forward at the waist, slap the floor with palms of hands (or as far down as possible), keeping the knees straight.
Count 2 - Touch floor between feet.
Count 3 - Touch floor behind heels.
Count 4 - Return to starting position, stretching trunk back as far as possible.

HEAD RAISER

Starting Position: Lie on back, knees bent, feet pulled close to buttocks, soles of feet on floor, arms at sides.

Action:
Count 1 - Raise head and upper back off floor, tensing abdominal muscles.
Count 2 - Return to starting position.

As abdominal strength increases, the distance head and upper back are raised from floor should be gradually increased.

HEAD TOUCH

Starting Position: Sit on floor Indian style. Place hands on floor behind back.

Action:
Bend forward slowly attempting to touch forehead gently to the floor while keeping seat on the floor.

HURDLER'S STRETCH

Starting Position: Sit on floor, extend left leg in front of body, keeping the knee in contact with floor. Place the right leg to the right side on the floor, knee flexed, toe pointed out. The angle formed by the right thigh and the left thigh should be approximately 90°, right hand at the knee, left hand at the side and slightly behind body.

Action:
Counts 1-10 - Lean forward, bringing forehead as close to knee as possible. Hold each count momentarily.
Counts 1-10 - Reverse position of legs and hands and repeat the above action.

JUMP AND REACH

Starting Position: Stand in a slight crouch, feet shoulder width apart, hands and arms extended down and behind the hips.

Action:
Count 1 - Swing arms forward and up to shoulder level and jump simultaneously.
Count 2 - Swing arms to starting position and jump again.
Count 3 - Vigorously swing arms forward and up and jump as high as possible. The high jump will delay the length of Count 3.
Count 4 - Land on both feet in starting position.

KNEE RAISE (SINGLE AND DOUBLE)

Starting Position: Lie on back with knees slightly flexed, feet on floor, arms at side.

Action:
Count 1 - Raise one knee up as close as possible to chest.
Count 2 - Fully extend knee so the leg is perpendicular to floor.
Count 3 - Bend knee and return to chest.
Count 4 - Straighten leg and return to starting position.

Alternate the legs during the exercise. The double knee raise is done in the same manner by moving both legs simultaneously.

LEG BOUNCE

Starting Position: Assume squat position, left leg under body, right leg fully extended behind body. Hands are placed on floor directly beneath shoulders and outside knees.

Action:

Counts 1-2-3-4-5-6-7-8 - Bounce hips with each count. Change position of legs after count 8.

Counts 1-2-3-4-5-6-7-8 - Repeat action with left leg extended. Change position of legs after count 8.

Counts 1-2-3-4 - Repeat action with right leg extended. Change position of legs after count 4.

Counts 1-2-3-4 - Repeat action with left leg extended. Change position of legs after count 4.

Repeat the above routine, reducing the counts to two and to one.

LEG EXTENSION

Starting Position: Pupil sits, legs extended, body erect and hands on hips.

Action:

Count 1 - With quick, vigorous action, raise and flex the knees by dragging feet backward toward the buttocks with the toes lightly touching the floor.

Count 2 - Extend the legs back to the starting position.

Count 3 - Repeat count 1.

Count 4 - Repeat count 2.

The head and shoulders should be held high throughout the exercise.

LEG LIFT

Starting Position: Lie on back, hands palms down underneath buttocks, feet together, toes pointed.

Action:

Count 1 - Lift legs 6 inches above the floor, keeping the legs straight and toes pointed.

Count 2 - Spread the legs as far as possible.

Count 3 - Return to position of Count 1.

Count 4 - Return to starting position by lowering, rather than dropping, the legs to the floor.

CAUTION: This should be one continuous action. Children should NOT be required to hold the raised position for any prolonged length of time.

MODIFIED PUSH-UPS

Starting Position: Lie on stomach (prone), knees flexed. Hands beside shoulders, fingers pointing forward.

Action:

Count 1 - Push body up to modified front leaning position. Keep body straight.

Count 2 - Bend arms and lower body until chest is about two inches from floor. Keep body straight.

NECK CIRCLES

Starting Position: Stand erect, feet shoulder width apart, hands on hips.

Action:
Count 1 - Roll head to right, touching chin to right shoulder.
Count 2 - Roll head back, chin up.
Count 3 - Roll head to left, chin on left shoulder.
Count 4 - Roll head forward, chin on chest.

Reverse direction of circles halfway through routine.

PUSH-UPS

Starting Position: Lie on stomach (prone), toes tucked under, hands beside shoulders, fingers pointed forward.

Action:
Count 1 - Push the body up to front leaning position. Keep body straight.
Count 2 - Bend arms and lower body until chest is about two inches from floor. Keep body straight.

ROCKER KICK

Starting Position: Stand erect; extend left arm fully in front of body, holding the left hand in front of the right shoulder and level with the top of the head.

Action:
Individual exercise. Kick right leg up, bringing the toe as close as possible to the left hand. Allow leg to swing down and back and kick again without allowing the foot to touch the floor. Repeat the action five or six times.

Reverse the starting position and repeat the above action with the left leg.

ROCKING CHAIR

Starting Position: Stand erect, feet together, arms extended over head, palms of hands forward.

Action:
Count 1 - Bend trunk at waist and touch fingers to toes, keeping knees straight.
Count 2 - Assume a squat position, arms extended in front, back straight.
Count 3 - Rise to position of Count 1.
Count 4 - Return to starting position. (Advanced students rise up on toes on Count 4.)

ROWING

Starting Position: Sit on floor, knees drawn up close to chest, feet flat on floor. Arms are extended in front of body, shoulder level, fists clenched.

Action:

Count 1 - Vigorously thrust the arms backward bending at the elbows as if rowing a boat. At the same time, thrust the legs straight out in front of the body.
Count 2 - Return to starting position.
Count 3 - Repeat count 1.
Count 4 - Repeat count 2.

RUSSIAN EXERCISE

Starting Position: Deep knee bend position with one leg extended, back straight, arms folded across chest. Hop on left foot and extend right leg to front. Alternate legs. Shift from left to right leg. Two count exercise.

SIDE BENDER

Starting Position: Pupil stands erect, feet shoulder width apart, hands on hips.

Action:

Count 1 - Bend trunk sideward to right as far as possible.
Count 2 - Return to starting position.
Count 3 - Bend trunk sideward to left as far as possible.
Count 4 - Return to starting position.

SIDE STRADDLE HOP (JUMPING JACK)

Starting Position: Pupils stand at attention.

Action:

Count 1 - Swing arms sideward and upward, touching hands above head (arms straight) while simultaneously moving feet sideward and apart in a single jumping motion.
Count 2 - Spring back to the starting position.
Count 3 - Repeat count 1.
Count 4 - Repeat count 2.

6 COUNT BURPEE

Starting Position: Stand erect, feet together, hands at sides.

Action:

Count 1 - Squat position, hands on floor outside knees, fingers pointing forward.
Count 2 - Shift weight to hands and thrust legs back to front leaning position.
Count 3 - Bend arms and lower body until chest is about two inches from floor.
Count 4 - Push body up to front leaning position.
Count 5 - Shift weight to hands and snap legs back to squat position.
Count 6 - Return to starting position.

THE SPRINTER

Starting Position: Pupil assumes squatting position, hands on floor, fingers pointed forward, left leg fully extended to the rear.

Action:

Count 1 - Reverse position of feet by bringing left foot to hands and extending right leg backward, all in one motion.
Count 2 - Reverse feet again, returning to starting position.
Count 3 - Repeat count 1.
Count 4 - Repeat count 2.

SQUAT JUMP

Starting Position: Stand in semi-squat position, right heel even with left toe, feet spread 4 to 6 inches. Hands interlocked on top of head.

Action:

Count 1 - Jump as high as possible, landing with the left heel even with right toe.
Count 2 - Jump as high as possible, landing with the right heel even with left toe.
Count 3 - Repeat count 1.
Count 4 - Repeat count 2.

The counts in this exercise are necessarily slow because of the height of the jumps. It is important that the class time their jumps with the counting of the leader.

SQUAT THRUST (SHOOT THE CANNON, BURPEE)

Starting Position: Pupil stands at attention.

Action:

Count 1 - Bend knees and place hands on floor in front of feet. Arms are outside knees.
Count 2 - Thrust legs back far enough so that body is perfectly straight from shoulders to feet (push-up position).
Count 3 - Return to squat position.
Count 4 - Return to erect position.

SUPINE WINDMILL

Starting Position: Lie on back (supine) with arms extended sideward, palms down.

Action:

Count 1 - Raise right leg to vertical position.
Count 2 - Bring right leg across to tip of left hand. Keep shoulder blades flat on floor.
Count 3 - Return right leg to vertical position.
Count 4 - Return to starting position.

Repeat the above action with the left leg.

TARZAN TOE TOUCH

Starting Position: Stand erect, feet together, arms above head, palms forward.

Action:

Count 1 - Bend forward at waist and touch fingers to toes, keeping knees straight.
Count 2 - Touch hands to knees.
Count 3 - Beat chest and grunt. (Like Tarzan!)
Count 4 - Return to starting position and squeal. (Like Jane!)

THIGH SLAPPER

Starting Position: Stand erect, arms extended over head, palms forward, feet shoulder width apart.

Action:

Count 1 - Bring arms forward and down; slap the thighs.
Count 2 - Bend trunk at the waist and touch fingers to toes.
Count 3 - Bend trunk upward, returning to position of Count 1; slap thighs.
Count 4 - Return to starting position and raise up on toes.

TOE TOUCH

Starting Position: Stand erect, feet together, arms above head, palms forward.

Action:

Count 1 - Bend trunk forward at the waist, touching fingers to toes. Keep knees straight.
Count 2 - Return to starting position, raising up on toes. (Younger children may not be able to raise up on toes.)
Count 3 - Repeat Count 1.
Count 4 - Repeat Count 2.

TORTOISE AND HARE (RUNNING IN PLACE)

Starting Position: Pupils stand at attention.

Action:

1. On command "Tortoise" pupils jog slowly in place.
2. On command "Hare," pupils run in place as fast as they can. Knees are lifted high, while arms pump vigorously.

Repeat commands several times.

TRUNK ROTATOR

Starting Position: Stand erect, feet shoulder width apart, hands on hips.

Action:

Count 1 - Bend trunk over to right as far as possible, keeping feet flat on floor.

Count 2 - Bend trunk back as far as possible.
Count 3 - Bend trunk to left as far as possible.
Count 4 - Bend trunk forward at the waist as far as possible.

TRUNK TWISTER

Starting Position: Stand erect, feet slightly more than shoulder width apart, fingers interlocked behind head.

Action:
Count 1 - Twist trunk to left so that right elbow points forward. Keep knees straight and feet flat on floor.
Count 2 - Return to starting position.
Count 3 - Twist trunk to right so that left elbow points forward. Keep knees straight and feet flat on floor.
Count 4 - Return to starting position.

UP OARS

Starting Position: Lie on back with arms extended behind head.

Action:
Count 1 - Sit up, reach forward with the extended arms, meanwhile pulling the knees tightly against the chest. Arms are outside knees.
Count 2 - Return to starting position.
Count 3 - Same as count 1.
Count 4 - Same as count 2.

V STRETCHER

Starting Position: Sit on floor, legs extended in front of body and spread as far as possible. Place hands on lower legs just below knees.

Action:
Count 1 - 10 - On each count, bend forward and bring forehead as close to floor as possible, holding each count momentarily.

WINDMILL

Starting Position: Pupil stands, feet spread shoulder width apart, arms extended sideward to shoulder level, palms down.

Action:
Count 1 - Twist and bend trunk to right, bringing right hand to left toe, keeping arms and legs straight.
Count 2 - Return to starting position.
Count 3 - Twist and bend trunk to left, bringing left hand to right toe, keeping arms and legs straight.
Count 4 - Return to starting position.

WING STRETCHER

Starting Position: Stand erect, feet spread shoulder width apart; arms fully extended in front of chest, shoulder height, fists clenched.

Action:
Count 1 - Thrust elbows backward vigorously.
Count 2 - Return arms to starting position.
Count 3 - Swing arms downward and back.
Count 4 - Return arms to starting position.

SUGGESTED RECORDS

The exercise period can be made more enjoyable by using records from time to time. The following is a list of specific exercise records which include a sheet of instruction:

1. "Physical Fitness for Preschool Children," RRC-703, produced by Rhythm Records Company, 9203 Nichols Road, Oklahoma City, Oklahoma.

2. "Physical Fitness for Primary Children," RRC-803, produced by Rhythm Records Company, 9203 Nichols Road, Oklahoma City, Oklahoma.

3. "Physical Fitness for Intermediate Children," RRC-903, produced by Rhythm Records Company, 9203 Nichols Road, Oklahoma City, Oklahoma.

4. "Rhythm for Physical Fitness - Primary Grades," produced by Educational Recordings of America, Beardsley Station, P.O. Box 6062, Bridgeport, Conn.

5. "Fifteen for Fitness," (15 minutes of exercises set to music), Intermediate Grades, Windsor Records, Temple City, California.

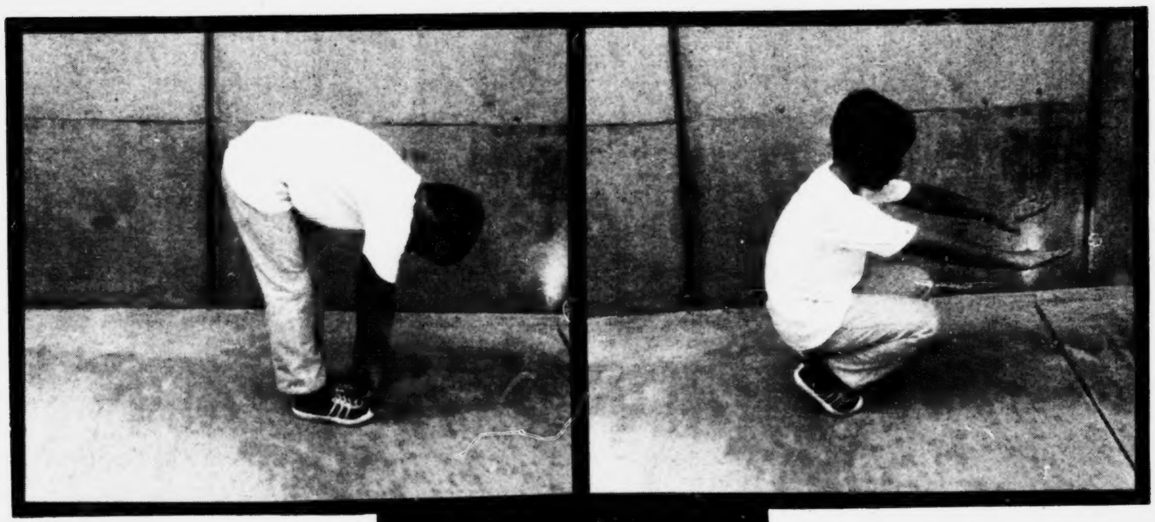
6. "Chicken Fat," by Robert Preston, distributed by the National Junior Chamber of Commerce, Capitol Records, Los Angeles, California.

The following is a list of records which do not have specific exercises on them or instruction sheets with them, but do have a good beat to which exercises can be performed:

1. "No Matter What Shape (Your Stomach's In)," by the T-Bones, Liberty Records, No. F-55836.

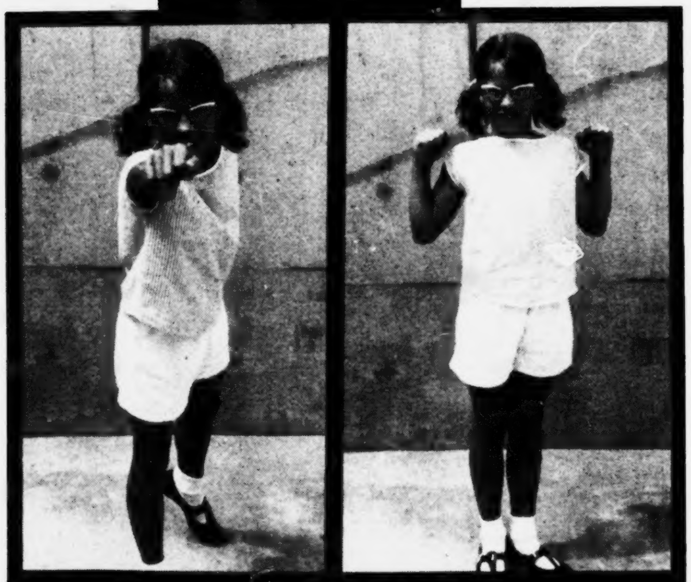
2. "Alley Cat" and "Marking Time," ATCO Records, No. 45-6226.

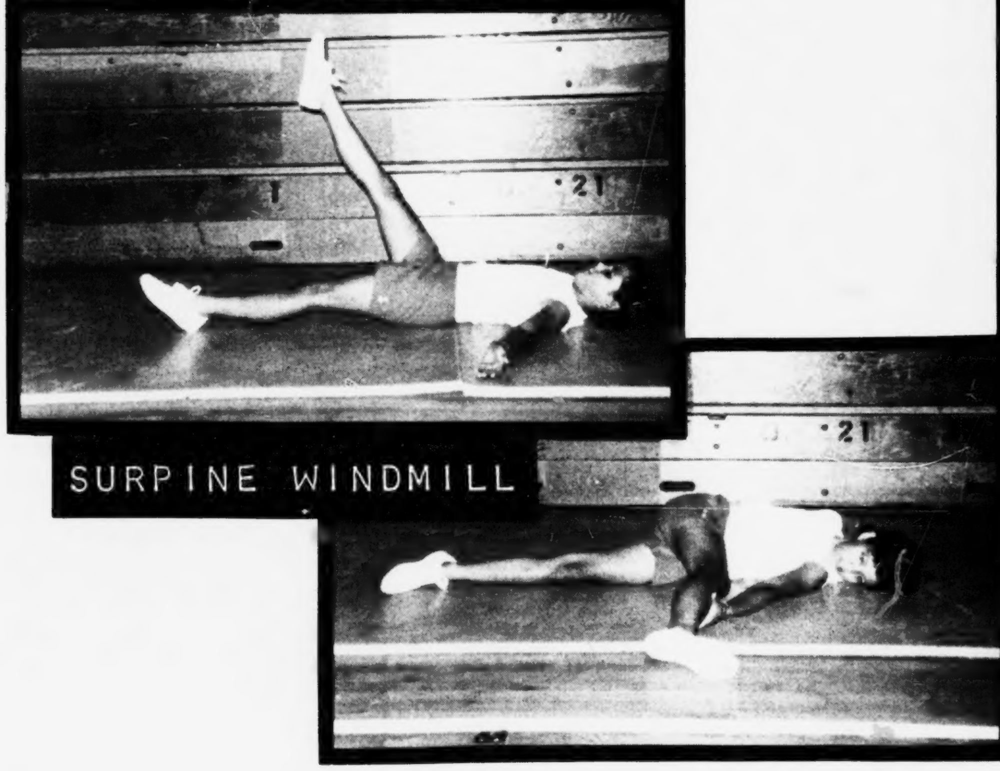
3. Many popular songs have suitable rhythms to which exercises can be performed.



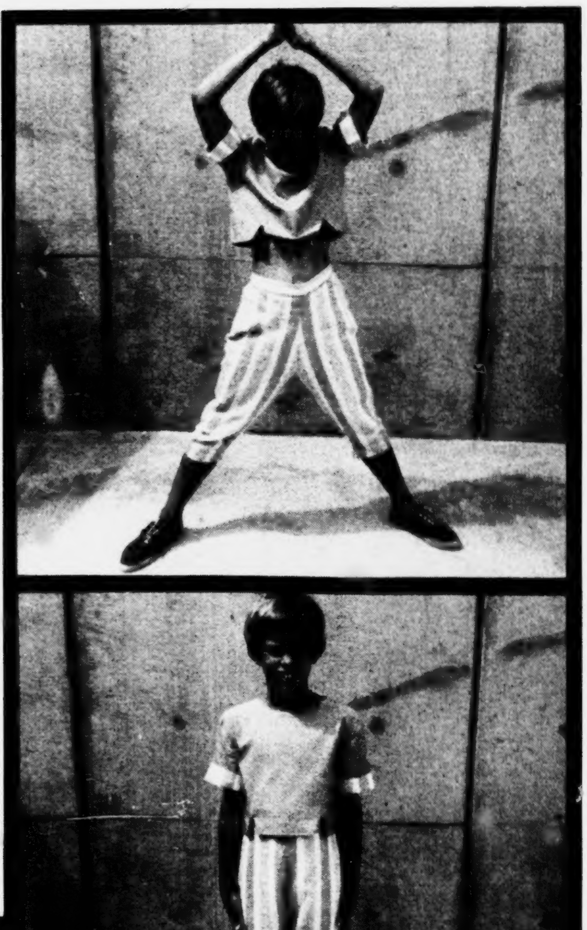
ROCKING CHAIR

BOXER JAB

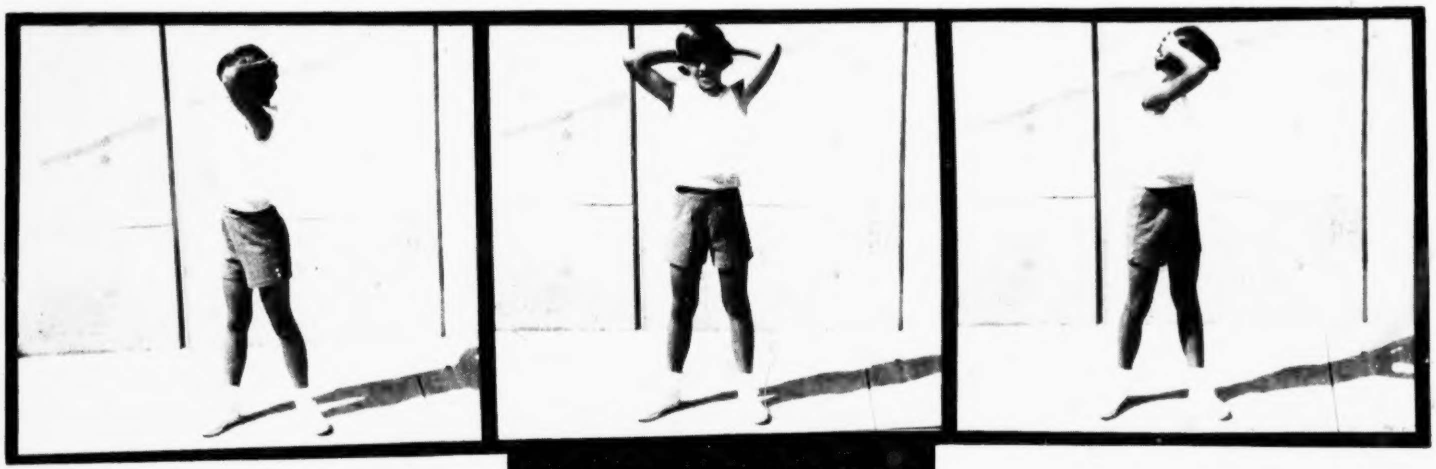




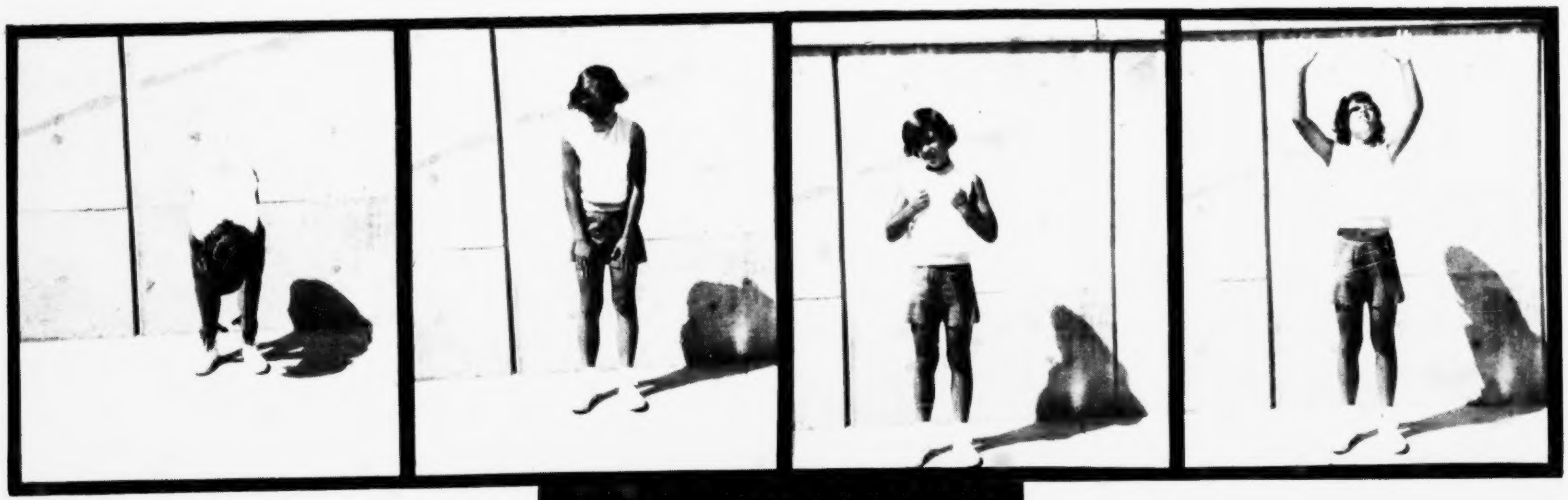
SURPINE WINDMILL



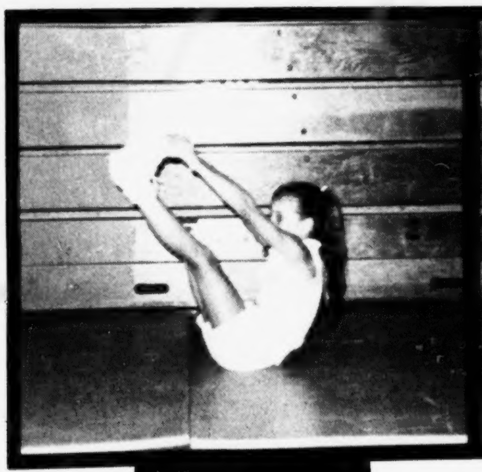
JUMPING JACK



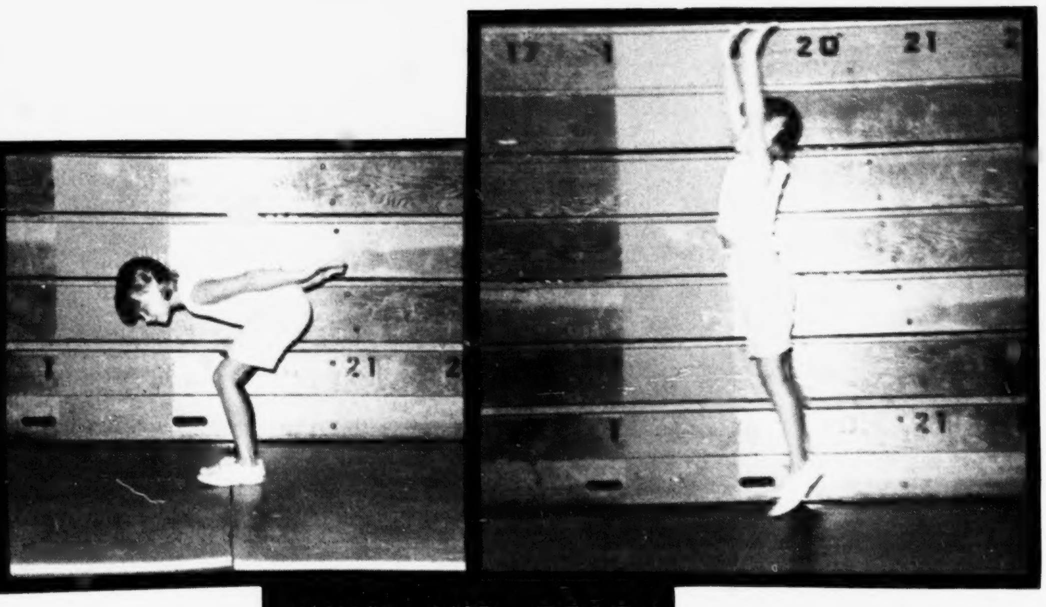
TRUNK TWISTER



TARZAN TOE TOUCH



EGG SIT



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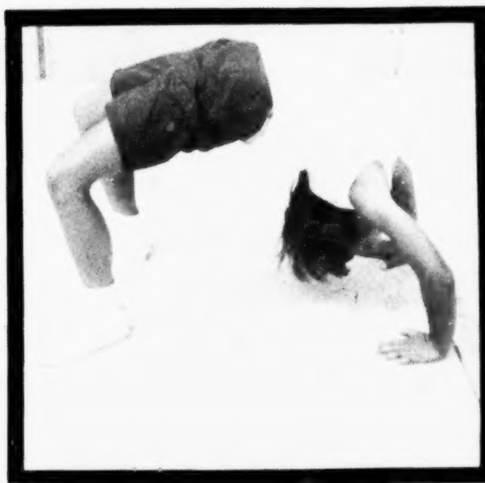
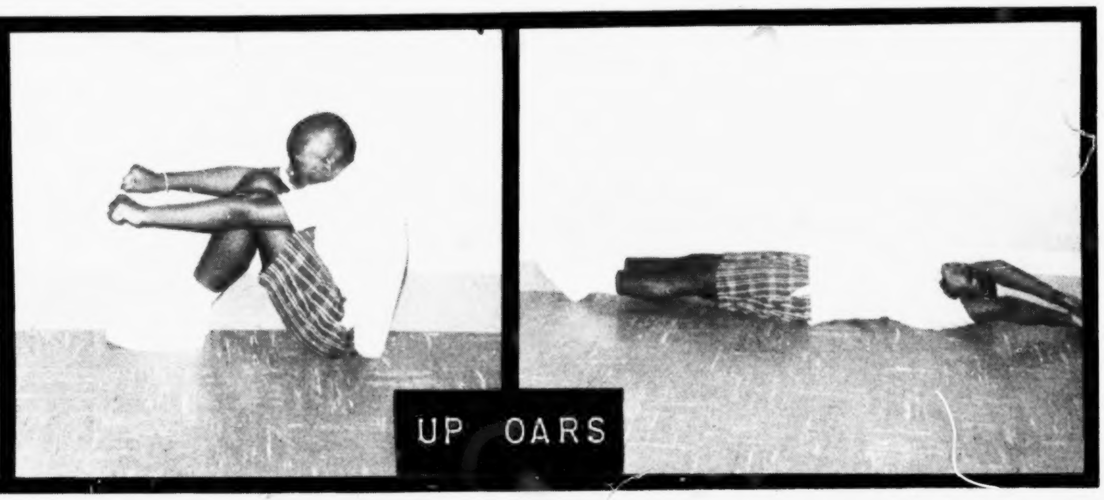
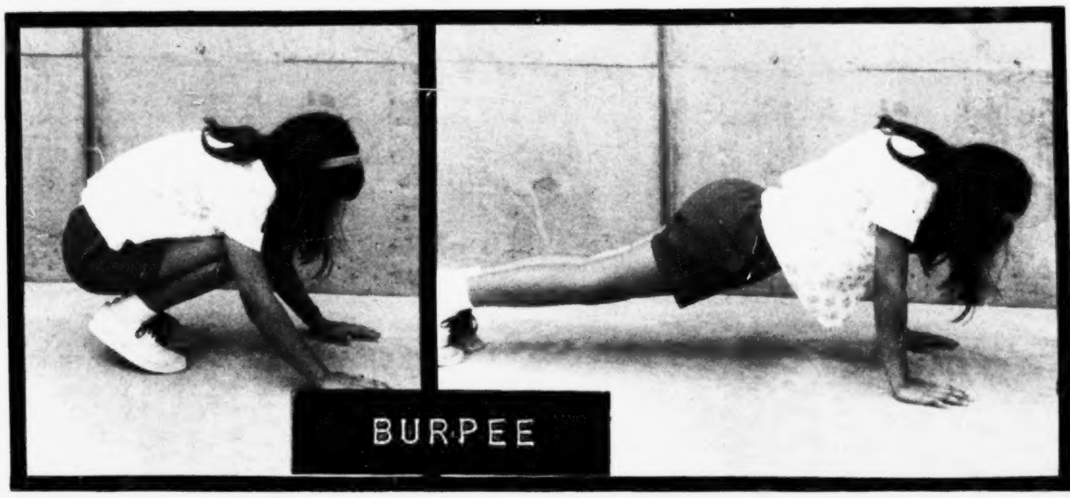
JUMP AND REACH



CRAB PUSHUP



UP OARS



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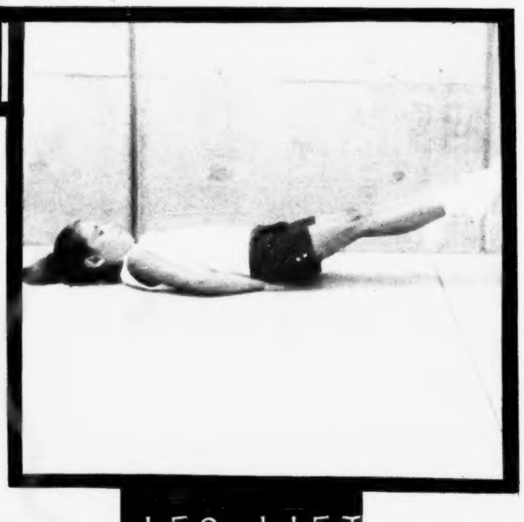
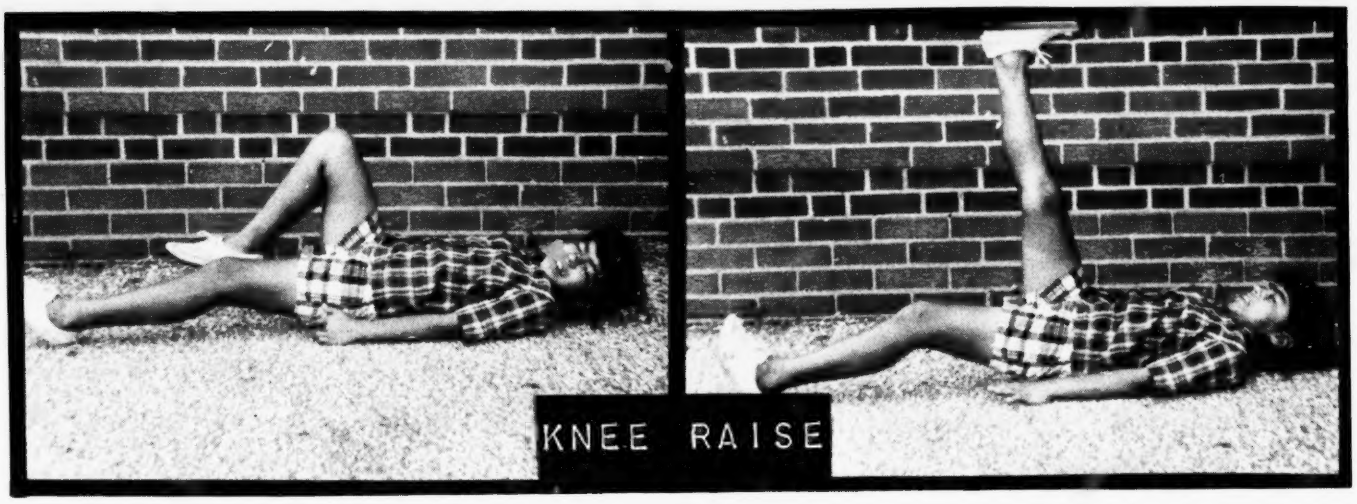
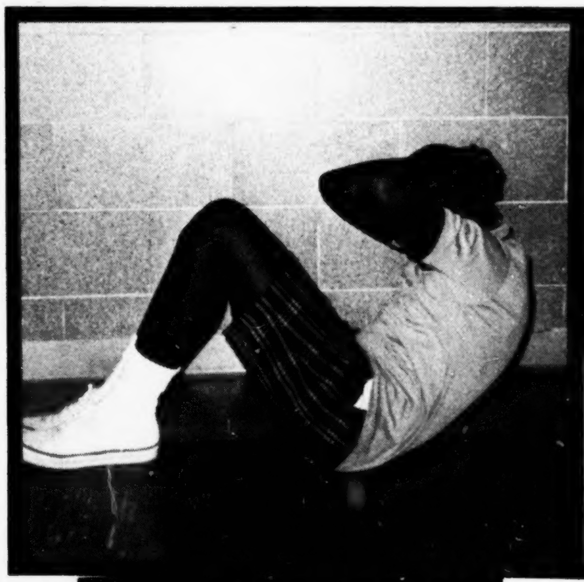


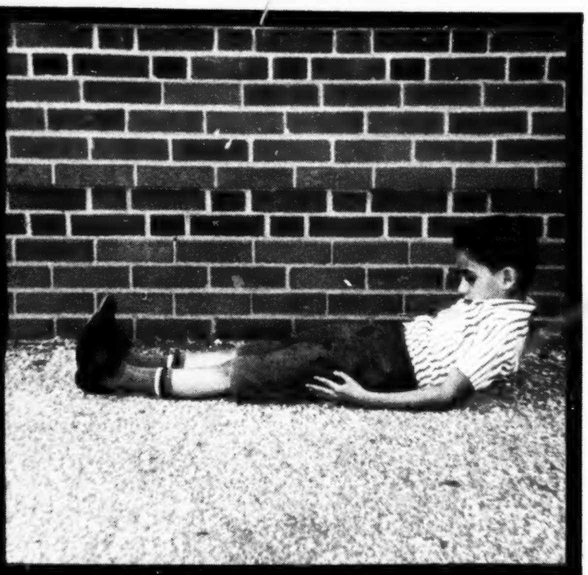
LEG LIFT



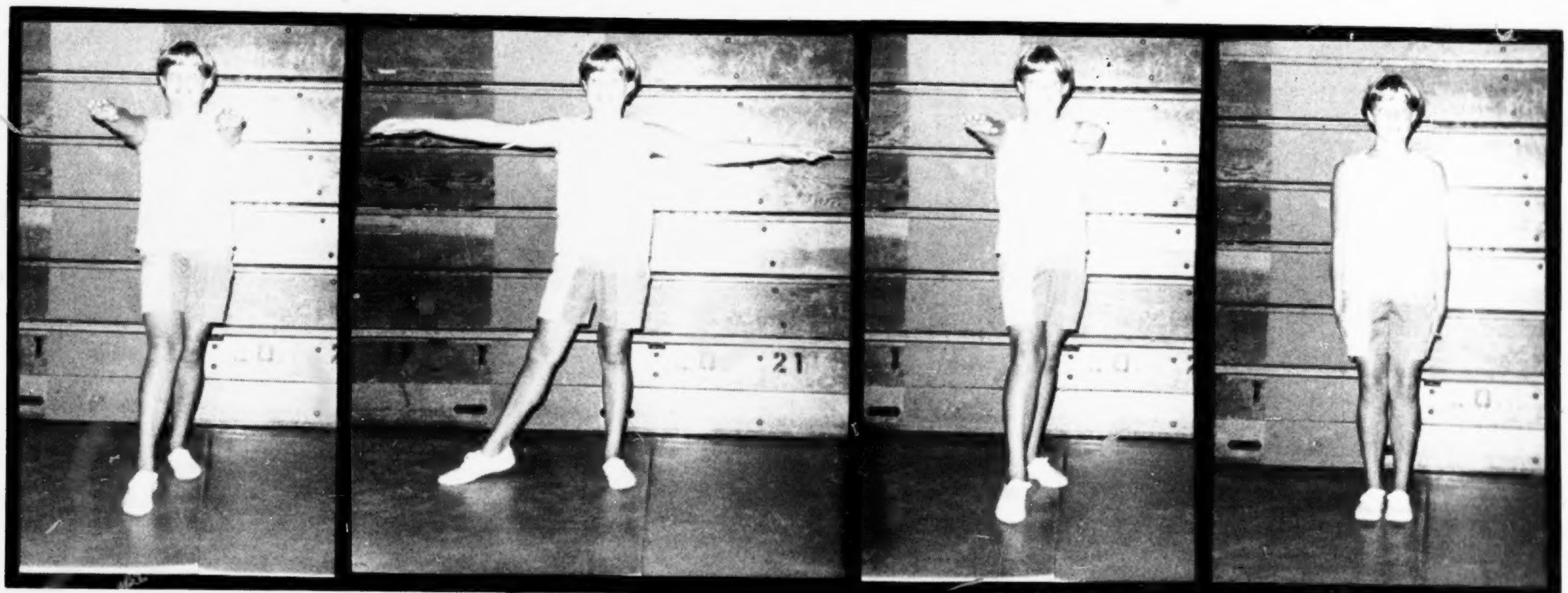
KNEE RAISE



BENT KNEE SITUP



HEAD RAISER



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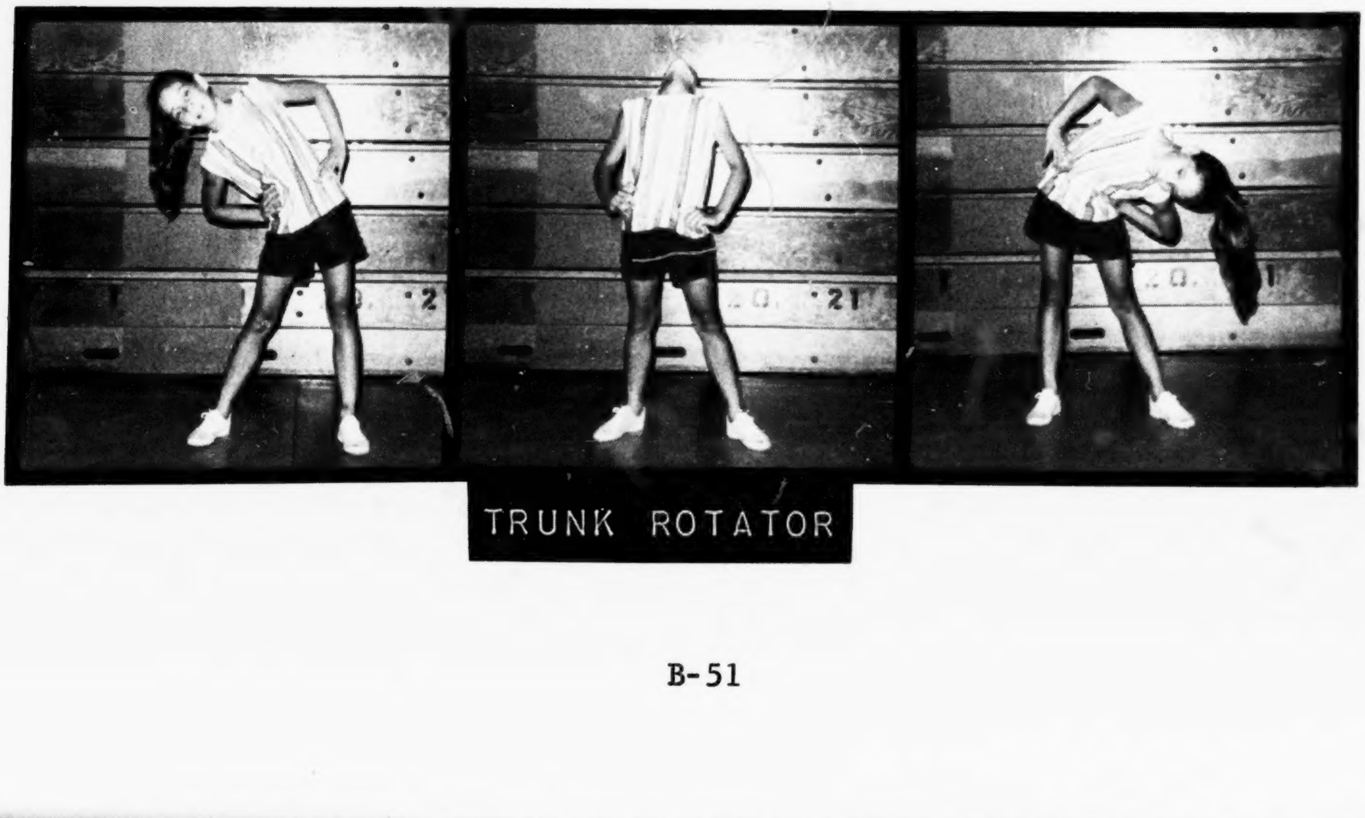
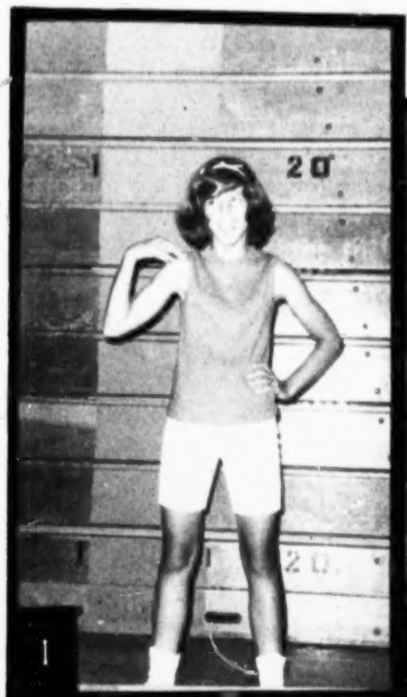


TRUNK ROTATOR

8 COUNT COORDINATOR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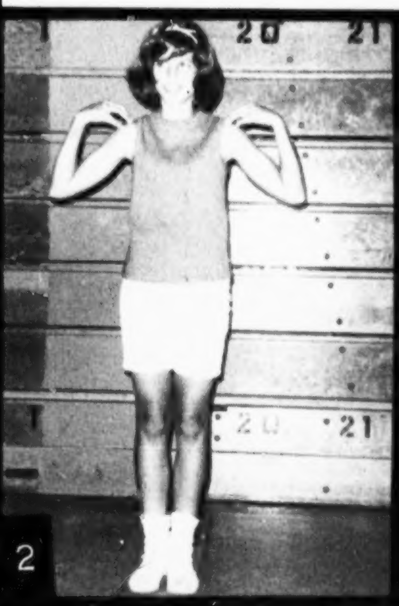
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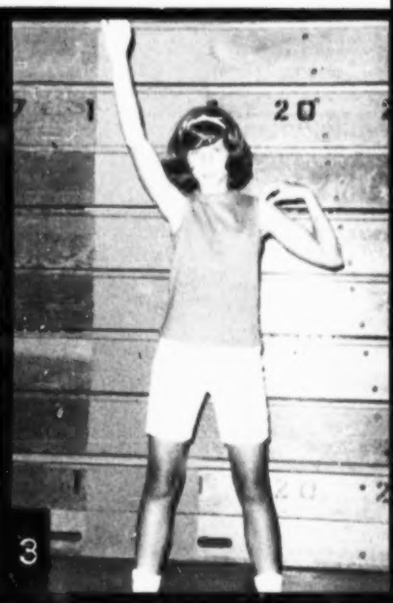
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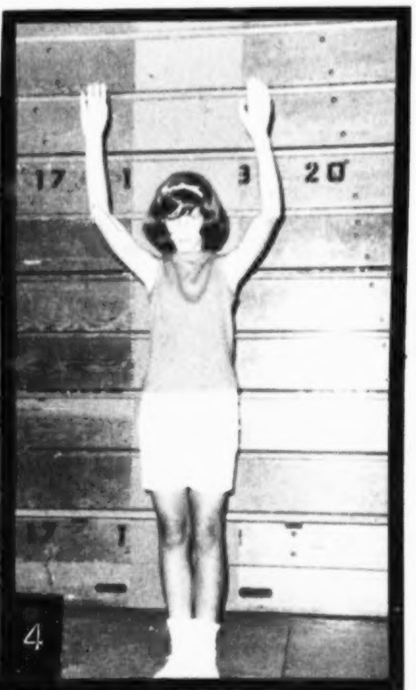
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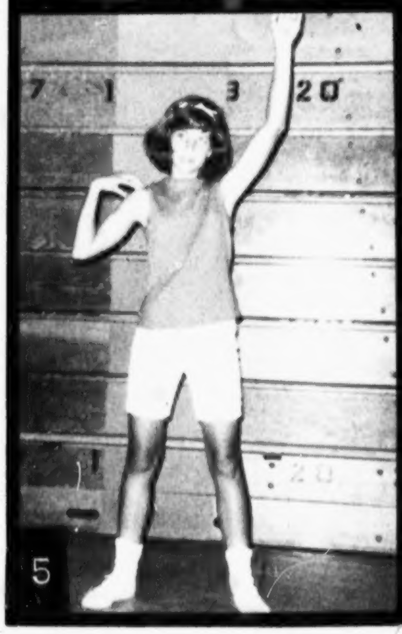
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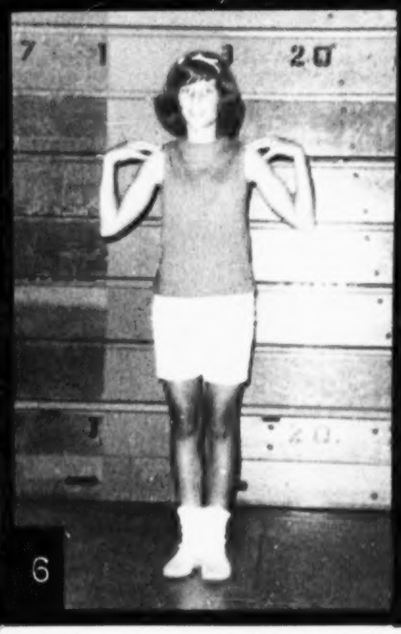
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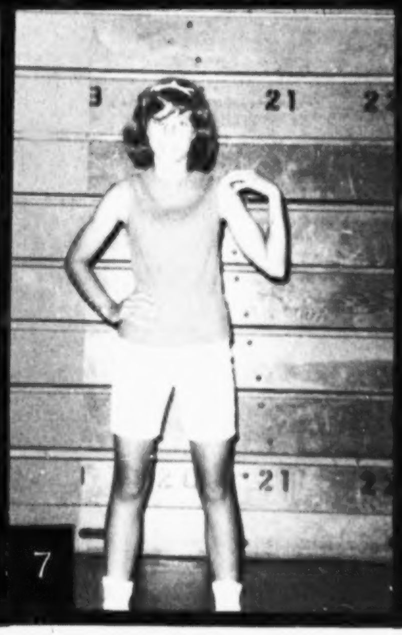
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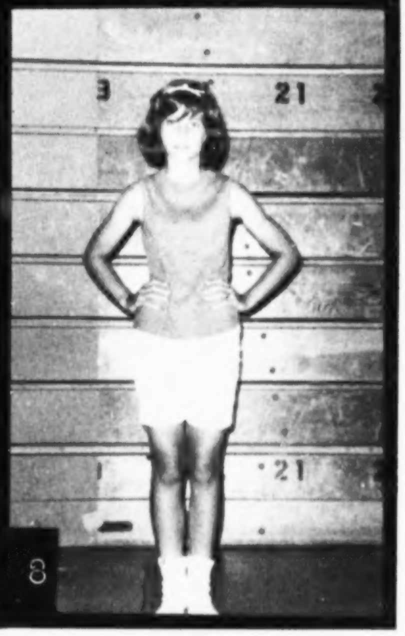
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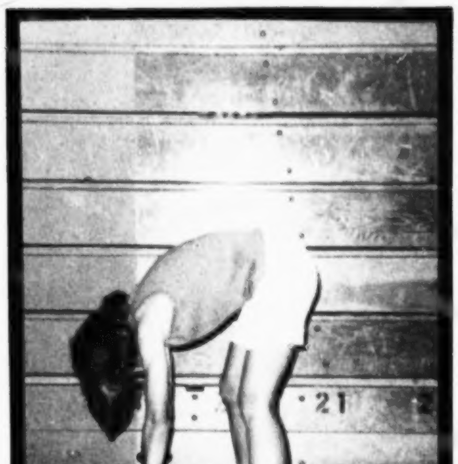
GRASS PULLER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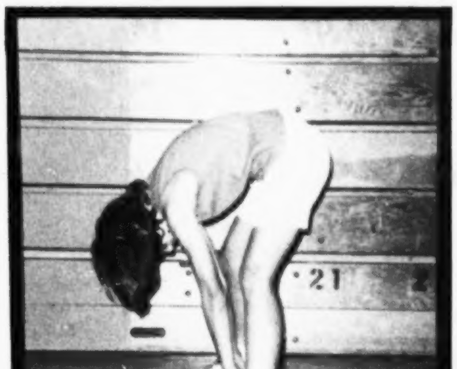
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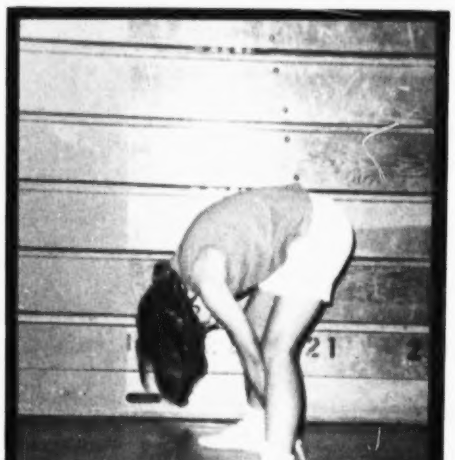
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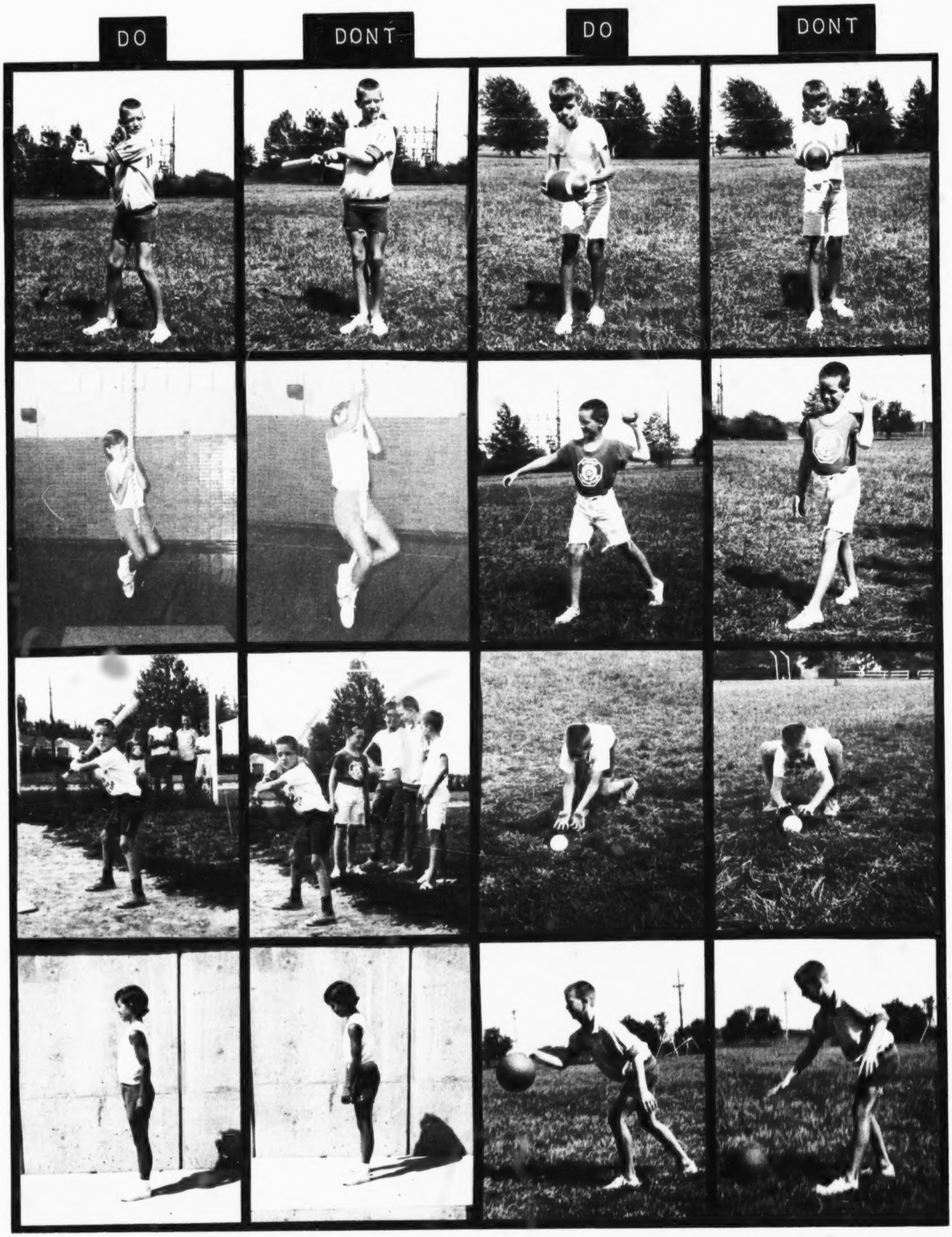
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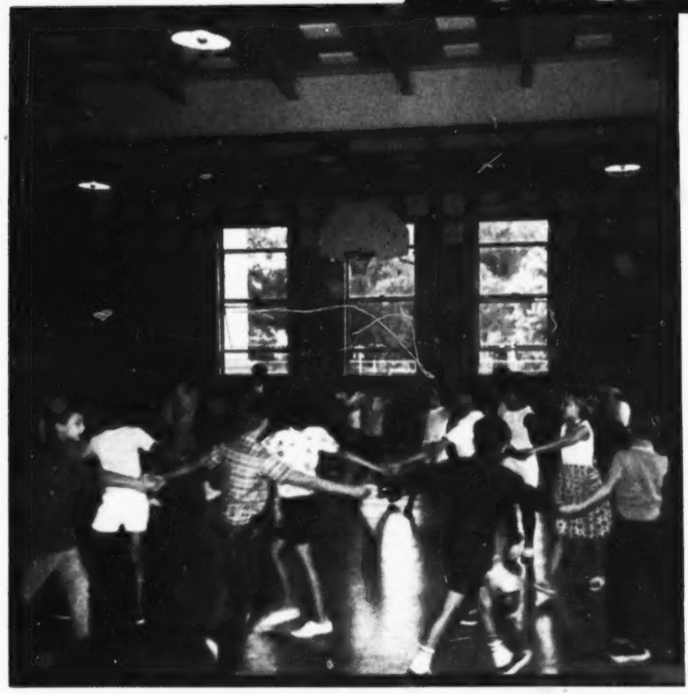

C

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ELEMENTARY RHYTHMS

INTRODUCTION

It has been said that perpetual motion is a youngster trying to be still. A basic urge to grow through movement is inherent in all children. The child is a constantly active, moving being who craves big muscle activity. Normal reaction to any experience is expressed in movement. As the child grows and develops, movement takes on increased meanings. It is not only a way of obtaining release or an outlet through which he is able to have dramatic experiences, but also a means of communication, an avenue of expressing his own thoughts and ideas, his emotions and deeper yearnings.

Primary rhythms encourage children to discover all the various ways in which they can move their bodies using the different parts singularly, as well as combining the various body parts into different stages of action. This movement should lead the child toward a feeling of tempo and intensity in which he can discover fast or slow body movement, hard or soft movement, and strong or weak movement. The child's ability to use movement as his tool depends on: (1) how large his vocabulary of movement is, (2) his degree of understanding of it, and (3) the amount of skill he has developed.

OBJECTIVES

1. To develop the enjoyment in participation in rhythmic activities.
2. To develop grace, balance, control, poise, agility, strength and coordination.
3. To develop increased speed and endurance.
4. To improve posture.
5. To develop skill in performing folk step patterns.
6. To develop alertness, skill and accurate rhythmic response to music.
7. To develop self-expression.
8. To develop social courtesy and wholesome attitudes in coeducational activities.
9. To appreciate the characteristics, customs and traditions of other people and their dances.
10. To develop adaptability and responsibility.
11. To develop inherent leadership qualities, the desire for wholesome associations and recreations.

TEACHING SUGGESTIONS

1. Use factors which aid in the development of rhythmic expression:
    a. Give careful attention to the music in learning to help recognize accents.
    b. Use music with strong and clear accents for people who are rhythmically weak.
    c. Allow students to clap or tap the accents of the music.
    d. Perform the activities with the students.
    e. Develop wide experience and practice in coordinating movement with music.
2. Select music which is characteristic of the activity.

3. Use simple approaches before the activity is begun to develop a clear understanding of each activity.
4. Provide a variety of activities when teaching a particular step pattern.
5. Use student demonstrations as much as possible.
6. Conduct rhythmic activities as informally and yet as effectively as possible.
7. Expect natural and wholesome boy-girl relationships.
8. Stress enjoyment in participation of rhythmic activities. It is more important for students to have a continuing interest in rhythmical activities than to develop perfection.
9. Have students listen to the music before movement is attempted.
10. Use various methods of approach in the teaching of fundamental rhythms.
11. Provide as much variety in music for each activity as possible.
12. Discuss with the class acceptable standards of performance.

RHYTHMIC ACTIVITIES

Many of the activities mentioned in this physical education guide can be taught using music. Some of these activities are games, lummi sticks, tinikling, jump rope, ball skills, exercises, tumbling and balance beam. The addition of rhythm can add to any good physical education activity. This section will give some ideas on how to use music with jump ropes, ball skills and a combination of jump rope and ball skills. Remember, the material in this section allows for creativity. Once the skill is taught don't overlook the opportunity to let the pupils be creative.

RHYTHMIC ACTIVITIES USING BALLS (Refer to Sports' Section for Activities)

(Ideally, each child should have a ball.) The following ball skills lend themselves well to rhythm:

1. Bounce and catch. Bounce a number of times and then catch using various combinations.
2. Throwing against a wall and catching. Volleying against a wall.
3. Bouncing continuously (dribbling)
    a. Dribble in place (use many variations.)
    b. Dribble and move. Form circles, triangles and other patterns.
    c. Dribble forward, backward, sideward, and stop and go.
    d. Dribble using different locomotor movements -- hopping, jumping, and sliding.
4. Passing the ball from one child to another in rhythm. Vary with bounce passes.

ROPE JUMPING TERMINOLOGY

1. Rebound: This is simply a hop in place as the rope passes over the head. Better jumpers will only bend the knees slightly without actually leaving the floor. It is used only in half time jumping and its object is to carry the rhythm between steps. All steps can be done in three different rhythms: half time, single time, double time.
2. Half time: In half-time rhythm the performer jumps over the rope, rebounds (hops in place) as the rope passes over the head, then executes the second step, or repeats the original step a second time on the second jump. The performer actually jumps over the rope to every other beat of the music in half time rhythm. The odd beat occurs as the rope passes over the head. The rhythm is carried by the rebound. The rope is rotating slowly (passes under the feet on every other beat) and the

feet also move slowly since there is a rebound between each jump. Half time rhythm -- slow rope, slow feet.

3. Single time: In single time rhythm we have the opposite of half time. The rope rotates in time with the music which means twice the number of rope turns for the same tune as in half time. The rope will be turning fast (120 to 180 turns per minute depending upon the tune's tempo) and the performer executes a step only when the rope is passing under the feet. Single time rhythm -- fast rope, fast feet.
4. Double time: In double time rhythm the rope is turned at the same speed as half time (slow) but rather than taking the rebound, the performer actually executes another step while the rope is passing over the head, as in single time. A slow rope with fast feet. Double time is the most difficult to master. When the feet are speeded up, there is a tendency to speed the rope up also which is wrong. Double time rhythm -- slow rope, fast feet.

TEACHING SUGGESTIONS FOR ROPE JUMPING

1. All explanations are given and should usually be learned first in half-time.
2. After the students master all the steps in the different rhythms, routines may be devised combining the different steps and rhythms.
3. If a student has difficulty with a step, have him go through the foot motions without the rope first.
4. Placing offset marks on the gym floor with a marking pen helps students keep their stations.
5. Begin using music almost immediately. The music tells the performer when to do the step and also helps him to keep a steady rhythm.
6. Place your best jumpers together in one line. They tend to help one another keep the proper rhythm.
7. To use rope skipping as a conditioner for other sports, use the single time rhythm and turn the rope at high speed for designated periods of time. One hundred eighty (180) turns of the rope per minute (try the Can-Can) is a very fast time and excellent for varsity sports type of conditioning.
8. Continually watch for different steps and tunes that will lend themselves to new routines.

JUMPING PROGRESSION (BASIC ROPE JUMPING STEPS)

1. Two-foot basic step: With feet together, jump over the rope as it passes under the feet and take a preparatory rebound while the rope is over the head.
2. Alternate foot basic step: As the rope passes under the feet, the weight is shifted alternately from one foot to the other, raising the unweighted foot in a running position.
3. Swing step forward: As the rope passes under the feet, the weight is shifted alternately from one foot to the other, the free leg swings forward with the knee loose and the foot swinging naturally.

4. Swing step sideward: As the rope passes under the feet, the weight is shifted alternately from one foot to the other, the free leg is swung to the side. Knee should be kept stiff.
5. Rocker step: One leg is always forward in a walking stride position in executing the rocker step. As the rope passes under the feet the weight is shifted from the back foot to the forward foot. The rebound is taken on the forward foot while the rope is above the head. On the next turn of the rope, the weight is shifted from the forward foot to the back foot repeating the rebound on the back foot.
6. Spread legs, forward and backward: Start in a stride position as in the rocker, with the weight equally distributed on both feet. As rope passes under feet, jump into the air and reverse feet position.

NOTE: Remember, all the basic steps given above can be done in three different rhythms: half time, single time and double time. After the students have mastered these first six steps in half time, you may wish to introduce single and double time. The alternate foot basic step and spread legs-forward and backward are two steps that seem to work well in introducing double time jumping.

ADVANCED ROPE JUMPING STEPS

1. Cross legs sideward: As the rope passes under the feet, spread legs in a straddle position sideward. Take rebound in this position. As the rope passes under the feet on the next turn, jump into the air and cross feet with right foot forward. Repeat with left foot forward. Continue to alternate foot.
2. Toe touch forward: As rope passes under feet, swing right foot forward. Land with weight on left foot touching right toe forward. Land with weight on right foot touching left toe forward. Alternate from one foot to the other as you continue jumping.
3. Toe touch backward: As the rope passes under the feet, the weight is shifted alternating from one foot to another. At the end of the swing the toe of the free foot touches to the side.
4. Shuffle step: As rope passes under feet, push off with right foot, side stepping to the left. Land with weight on left foot and touch right toe beside left heel. Repeat in opposite direction.
5. Heel toe: As rope passes under feet, jump with weight landing on right foot touching left heel forward. On next turn of the rope, jump, landing on the same foot and touch left toe beside right heel. Repeat, using opposite foot.
6. Heel click: Do two or three swing steps sideward in preparation for the heel click. When the right foot swings sideward instead of a hop or rebound when the rope is above the head, raise the left foot to click the heel of the right foot. Repeat on the left side.
7. Three step tap: As rope passes under feet, push off with right foot and land on left. While the rope is turning above the head, brush the sole of the right foot forward, then backward. As the rope passes under the feet for the second turn, push off with the left foot, landing on the right and repeat.
8. Crossing arms forward: When the rope is above the head starting the downward swing, bring the right arm over the left and the left arm under the right until the left hand is under the right arm pit and the right

hand is against the upper left arm. Jumping can be continued in this condition or the arms can be crossed and uncrossed on alternate turns of the rope.

9. Double turn of the rope: Do a few basic steps in preparation for the double turn. As the rope approaches the feet, give an extremely hard flip of the rope from the wrists. Jump from 6-8 inches into the air and continue practicing until the rope passes under the feet twice before landing.

NOTE: Everything explained above can be done to single and double time rhythms as explained earlier. The steps explained can also be done to the three rhythms while turning the rope backwards.

GOING FROM FORWARD TO BACKWARD SKIPPING WITHOUT STOPPING THE ROPE

1. As the rope starts downward in forward skipping, rather than allowing it to pass under the feet, the performer swings both arms to the left or right and makes one-half turn of his body in that direction (turn facing the rope). On the next turn spread the arms and start skipping in the opposite direction. This method can be used from forward to backward skipping or vice versa.
2. When the rope is directly above the head, the performer may extend both arms, causing the rope to hesitate momentarily. At the same time, as he extends both arms, the performer makes a one-half turn in either direction and continues skipping with the rope turning in an opposite direction from the start.
3. From a cross arm position, as the rope is going above the performer's head, he may uncross the arms and turn simultaneously. This will start the rope turning and the performer skipping in the opposite direction.

ROPE JUMPING ROUTINES

It is in this area where the opportunities for creative activity are endless. The teacher can select a basic piece with suitable rope jumping rhythm and the children can devise their own routines. An example is given for the piece "Pop Goes the Weasel." The music is in two parts, a verse and a chorus. In this, the first four basic steps of the teaching routine are combined with half time and single time. Here is one way a routine can be organized to this music.

1st verse part	2 foot basic step	half time
Chorus	2 foot basic step	single time
2nd verse part	Alternate basic foot step	half time
Chorus	Alternate basic foot step	single time
3rd verse part	Swing step forward	half time
Chorus	Swing step forward	single time
4th verse part	Swing step sideward	half time
Chorus	Swing step sideward	single time

NOTE: This is a simple basic routine plan for a piece of music. There are many other possibilities for this one piece. Many other records lend themselves well to this activity.

COMBINING ROPE JUMPING AND BALL SKILLS TO A RHYTHMIC BACKGROUND

Children can be paired off around the room. A circle formation could be utilized or the pairs placed in a scattered formation so each child has enough room for the activity. One partner in each pair has a rope and the other a ball. After a period of participating on an individual basis, each performing with the assigned object, the children exchange. This has some advantages in that rope jumping is a strenuous activity. By alternating with the less active ball skills, the children welcome the change and recover for another period of jumping.

FLAG DRILL

Record: Any good march

Formation:

- a. Single file around selected space
- b. Meet at center (back of room) and come up in 2's.
- c. Alternate right and left in single file, forming 2's at back.
- d. Come up by 2's. 2's alternate right and left.
- e. Come up by 4's and spread into four distinct lines. Rest follow the leader of their particular line.

Flags at shoulders -- each pupil has two flags. Hold flags so hands are even with the tip of the shoulder and flags are held upright in front of ears.

1. Arms upward raise and heels raise, count 1, 2, 3, 4.
   Knees slightly bent and arms sideways raise count 1, 2, 3, 4.
   Arms upward stretch count 1, 2, 3, 4.
   Flags at shoulders and heels sink count 1, 2, 3, 4.
   Repeat four times.

   (Interlude - comes after each step in the drill)
   Take one step forward and cross flags in front, count 1, 2, 3, 4.
   Take another step forward, arms sideways raise, count 1, 2, 3, 4.
   Take another step forward, cross flags in front, count 1, 2, 3, 4.
   Bring feet together and flags to shoulders, count 1, 2, 3, 4.
   Stand in position cross flags overhead, count 1, 2, 3, 4.
   Arms sideways raise, count 1, 2, 3, 4.
   Cross flags overhead, count 1, 2, 3, 4.
   Flags at shoulders, count, 1, 2, 3, 4.
   Repeat above moving backward to original position.

2. Jump to stride position and swing arms sideways, count 1, 2, 3, 4.
   Cross flags low in front, count 1, 2, 3, 4.
   Arms sideways, swing, count 1, 2, 3, 4.
   Jump to position, bring flags to shoulders, count 1, 2, 3, 4.
   Repeat four times.

   Interlude

3. Jump to stride position and swing arms sideways, count 1, 2, 3, 4.
   Twist trunk to left, flags shoulder high (do not move feet), count 1, 2, 3, 4.
   Twist trunk to front position, count 1, 2, 3, 4.
   Jump to position and bring flags to shoulders, count 1, 2, 3, 4.
   Repeat four times, turning left, right, left, and right.

   Interlude

4. Go off field. Use most appropriate exit.

NOTE: Remember, teachers and students may create good activities using marches. Many patterns and formations may be created regardless of the physical conditions. Possible sources of music might be tom-toms, records, vocal commands, and other types of rhythm instruments.

SUGGESTED RECORDS FOR RHYTHMIC ACTIVITIES

Honor Your Partner - Album 12 (Ball bouncing and Rope skipping)
Honor Your Partner - Album 11 (Marching, Calisthenics, Baton twirling)
Wheels and Orange Blossom Special (Billy Vaughn)
Pop Goes the Weasel (RCA 416180)
Shoo Fly
Alley Cat
No Matter What Shape
Markin' Time
Yankee Doodle
El Molino
March From the River Kwai

PRIMARY RHYTHMS

INTRODUCTION TO FUNDAMENTAL PRIMARY RHYTHMS

The fundamental rhythms include those rhythmic activities which provide experience in the most basic forms of locomotor and non-locomotor movements. The fundamental movements must be learned before success may be achieved with more advanced rhythms such as creative movements, singing games, and folk dances. The fundamental rhythm program sets the basis for rhythmic movement in all rhythmic activities. Essentially, it is movement education using the medium of rhythm.

The success of the fundamental rhythm program depends much upon:
  a. The teacher to initiate and guide the simple patterns.
  b. The rhythms being conducted in an atmosphere of fun and enjoyment.
  c. The accompaniment should be suitable and proper for the movement experiences.

SUGGESTIONS FOR TEACHING FUNDAMENTAL PRIMARY RHYTHMS

1. Listen to the music and discuss such elements as:

   a. Tempo - the speed of the music
   b. Meter - the way the beats are put together in measures
   c. Intensity - the force of the music, the loud, light soft, or heavy quality of the music
   d. Accent - the notes which carry the heavier emphasis
   e. Beat - the even or uneven quality.

   As the children listen for phrasing, they can note any special changes or effects which are present in the music.

2. Have the children clap hands to the rhythm to gain a sense of the beat. Other simple rhythmic movements done with the hands, arms, legs, or feet can help get the feel of the music.

3. The children should now move about using the basic movements selected.

4. Use many variations and combinations to lend variety and re-enforce the learning potential of the lesson. For each rhythmical movement there is what might be termed the standard or natural movement. This means that there is, for example, a correct way to walk and children should recognize and learn the correct fundamentals. Variations and ideas should proceed from this base.

5. Movement can be done at different speeds and using different time combinations. He may move rapidly or slowly. His speed can be increased or decreased. Movements may be in even or uneven time.

6. The movement of the individual can be strong or weak depending upon the quality of the rhythm background -- light, moderate, or heavy emphasis.

FUNDAMENTAL RHYTHMIC ACTIVITIES

WALKING: The weight of the body is transferred from the heel to the ball of the foot and then to the toes for the push-off for the next step. The toes for the push-off are pointing straight ahead with the arms swinging freely from the shoulders in opposition to the feet. The body is erect and the eyes are focused straight ahead at eye level. Legs are swung from the hips with the knees bent only enough to clear the foot from the ground. Some ways that walking can be used as an activity are:

1. Walk forward one phrase (8 counts) and change directions. Continue to change at the end of each phrase.
2. Use high steps during one phrase and low steps during the next.
3. Walk forward for one phrase and sidewards during the next. The side step can be a draw step or it can be of the grapevine type. To do a grapevine step to the left, lead with the left foot with a step directly to the side. The right foot crosses behind the left and then in front on the next step with that foot. The pattern is a step left, cross right (behind), step left, cross right (in front), and so on.

4. Children can be partners in movement patterns, facing each other with hands joined. One child pretends to be pulling and walks backwards, while the other child walks forward and pretends to push.
5. Walk slowly and gradually increase the tempo. Begin fast and decrease.
6. Walk in various directions while clapping hands in front and behind alternating. Try clapping hands under the thighs at each step or clap hands above head.
7. Walk forward four steps, turn completely around in four steps. Repeat.
8. While walking, bring up the knees and slap with the hands on each step.
9. On any one phrase, take four fast steps (one count to each step) and two slow steps (two counts to each step).
10. Walk on heels, toes, or with a heavy tramp.
11. Walk on with a smooth gliding step or walk silently.
12. Gradually lower the body while walking (going down stairs) and raise yourself again (going up stairs).
13. Use a waltz with good beat and walk to it accenting the first beat of each measure.
14. Walk high on tiptoes, rocking back and forth.

RUNNING: Running should be done lightly on the toes. It should be a controlled run and not a dash for speed. Children may cover some ground on the run or they can run in place. Running should be done with a slight body lean. The knees are bent and lifted. The arms swing back and forth from the shoulders with a bend at the elbows.

Many of the suggested movements for walking are equally applicable to running patterns as are the following:

1. Walk during a phrase of the music and then run for an equal length of time.
2. Run in different directions turning at times.
3. Lift the knees as high as possible while running.
4. Run and touch different spots on the floor or on the wall.

SKIPPING: Skipping is actually a series of step-hops done with alternate feet. To teach a child to skip, ask him to take a step with one foot and then take a small hop on the same foot. He now takes a step with the other foot and a hop on that foot. Skipping should be done on the balls of the feet with arm swing to shoulder height in opposition to the feet. Some children go through a self-imposed learning stage of one-legged skipping before the total coordination is grasped.

Suggested skipping activities:

1. Start with a slow skip and accompany it with slapping on the side of the hips -- gradually increase speed to a very fast skip.
2. Try high skipping to see how high they can get off the floor and still keep the designated rhythm. Do this with a full body and arm swing.
3. Skip forward and backward.

HOPPING: In hopping the body is sent up and down by one foot. The body leans, the other foot flexing to aid in propelling the body in the desired direction and the arms serve to balance the movement. Hopping on one foot should not be sustained too long. Children should change to the other foot often.

Suggested variations and combinations:

1. Hop as a bouncing ball. Hop very high gradually reducing the height. The procedure can be reduced.
2. Hop back and forth across a line, while progressing along it.
3. Draw a small circle (about 18 inches in diameter) on the floor. Hop across, in and out of the circle.
4. Hop in different figures like a circle, triangle, square, etc.
5. Trace out numbers by hopping. Try writing short words by hopping.
6. Alternate big and little hops and any other combinations.
7. Hop on one foot a specific number of times and change to the other foot.
8. Turn around hopping in place.
9. Do a series of fast, short hops before changing to the other foot.
10. Do a series of slow, long hops before changing to the other foot.
11. Do three hops on one foot and change to the other foot. Combine it with one step and three hops which is "Indian" rhythm.
12. Take three successive hops on one foot, stopping after each hop to test balance.

JUMPING: Jumping means to take off with both feet and land on both feet. The arms aid in the jump with an upswing and the movement of the body helps lift the weight along with the force of the feet. A jumper lands lightly on the balls of his feet with his knees bent.

The suggestions used for hopping can be applied to jumping as well as other movement patterns such as the following:

1. Jumping with the body stiff and arms held at the sides.
2. Jump and turn in the air. Quarter, half, and even full turns can be done to rhythm. Work gradually into full turns.
3. Combine jumping in combination with hopping, walking, running, and skipping.
4. Increase and decrease the speed of the jumping.
5. Land with feet apart or crossed. Alternate feet forward and backward.

LEAPING: Leaping is an elongated step and designed to cover distance or go over a low obstacle. Leaping is usually combined with running as a series of leaps but is difficult to maintain. Leaping can be included in a running sequence using the music phrase as the cue. An excellent piece to use for leaping is "Pop Goes the Weasel." The youngsters can take a leap on the "Pop" part of the piece.

SLIDING: Sliding is done usually to the side. It is a one-count movement with the leading foot stepping out to the side and the other foot following quickly.

GALLOPING: Galloping is similar to sliding but the progress of the individual is in a forward direction. One foot leads and the other is brought up rapidly to it. The hands can be in a position as if holding the reins of a horse. The leading foot can be changed frequently. Since later in the rhythmic program the gallop is used to teach the polka, it is important that the children learn to change the leading foot. The leading foot can be changed after a series of eight gallops with the same foot leading. Later, the changes can be reduced to four gallops and finally changing after two gallops.

DRAW STEP: The draw step is a two count movement to either side. A step is made directly to the side and on the second count the other foot is drawn up to it. The cue is made by "left (or right) close; left, close; left, close; etc."

OTHER MOVEMENTS: Non-locomotor movements like swinging, bending, turning, twisting, circling, stretching, flexing, and extension offer many possibilities. A child should not just bend -- he should bend like a tree in a heavy wind. Similarly, he should "spin like a top," "turn like a soldier," etc.

The fundamental rhythm program serves as a basis for the total elementary school rhythm program. The child is ready to progress to the creative rhythms and singing rhythms upon completion of the fundamental program; yet reference and reteaching will be necessary.

SUGGESTED RECORDS FOR FUNDAMENTAL RHYTHMS

1. Rhythm Time #1 (Basic rhythms, rhythm combinations, mechanical ideas and circus themes)
2. Rhythm Time #2 (Basic rhythms, rhythm combinations, interpretative rhythms)
3. Honor Your Partner - Album #7 (Basic rhythms)
4. Rhythm Is Fun (Fundamental movements)
5. Sousa Marches (Six famous marches)
6. Music for Physical Fitness (Rhythms for primary, modern dance and physical conditioning)
7. RCA Victor - Rhythms for Primary Grades, Vol. 1
8. Childhood Rhythms, Series I
9. Estamae's Rhythm Records-Album I

CREATIVE RHYTHMS

Once the children have learned to perform several of the fundamental body movements, opportunities should be provided for them to use movement to portray their ideas and feelings. They may move freely about the room as the music or activity tells them.

The creative rhythm program is generally divided into two categories. The first is called identification rhythms, while the second is the dramatic type. In either case, the basic feature of the creative rhythm program is that ideas and thoughts can be interpreted through lesson. Children need to be encouraged to explore, interpret, and express themselves in movement as they react to the rhythm.

There are many sources of rhythms for ideas in the child's world. The home, zoo, farm, industry, city, make-believe world, and literature provide a rich source of material. The alert teacher will become aware of many possible ideas and materials; she will also present situations in which the pupils can help present their ideas and opinions.

SUGGESTIONS FOR TEACHING CREATIVE RHYTHMIC ACTIVITIES

1. The following will enable the teacher to set the stage:
    a. Select music with a varied tempo, an accented beat, and a well-marked rhythm.
    b. Select material of natural interest and appeal to the group.
    c. Correlate with other subjects whenever possible -- transportation, the farm, the zoo, etc.
    d. Vary the presentation by allowing ideas to come first and then introducing music.
    e. Use comments with the children such as: "How is this music different from the piece we had before?" "What does this music say?" "What can you do to this music?" "Is this music slow or fast?"
    f. Increase the experience of the children by discussing with them how various ideas can be tied together to form a real story.
    g. Let individual children show the others how they interpret the music or story.
    h. Give the children opportunities for imitations and interpretations of familiar activities by use of the large muscles (i.e. remind the children of the many fundamental movements previously learned in creative movements involving fundamental skills).

2. Children should be encouraged to use movements to portray their ideas and emotional experiences.

3. Provide opportunities for the child to give free play to his imagination -- the aim is for pupil expression.

4. Encourage the children to follow music by clapping hands, moving parts of the body and stepping in place.

5. Use informal grouping. At times allow the children to move any place in the area.

6. Make comments such as: "I like the way Johnny is moving his head." "I like to see Jane is bending in the middle, just like a tree in the wind."

7. Use a great variety of music so as to insure a wider experience as to tempo and mood.

8. Insist upon courteous attention from the group because this presents a good opportunity for a "performer-audience" situation.

CREATIVE MOVEMENT REACTIONS INVOLVING FUNDAMENTAL SKILLS

LOCOMOTOR MOVEMENTS

Walking
- tired, lazy
- funny
- sad, glad
- various animals
- mother, father
- dolls
- crab
- band
- giant
- elves
- glad, proud

Jumping
- various animals
- birds
- bouncing balls
- jumping rope
- Jack-in-the-box
- firecracker
- popcorn
- over object
- jumping beans
- hailstones

Hopping
- hopscotch
- bird on one foot
- over object
- zigzag
- various directions
- fast
- slow
- popcorn
- hailstones

Leaping
- from block to block for distance
- for fun
- glad, proud
- zigzag
- lazy
- lightning
- rain
- over puddles
- various directions

Running
- humming birds
- butterflies
- bees
- airplanes
- rain
- trains
- waves
- snow

Skipping
- for fun
- on a hot day
- on a cold day
- for distance
- skipping rope
- various directions
- little skips

Galloping
- for fun
- in a hurry
- slowly
- farmer's horse
- parade horses
- frisky horses
- messenger's horse

Sliding
- quietly
- like giants
- lazy
- little slides
- big slides
- fast, slow

NON-LOCOMOTOR MOVEMENTS

Complete Flexion and Extension (Bending and Stretching)
- Jack-in-the-box
- elevators
- raising & lowering flag
- sun rising, setting
- pumping a tire
- up & down movement of
- poppies, four-o-clocks
- bubbles, balloons
- water fountain
- planting seeds
- washing clothes
- merry-go-round
- butterflies from cocoon
- ringing bells
- pumping water
- bread rising
- flowers growing

Twisting
- catching balls
- twisted string
- looking in back of you
- electric fans
- weather vanes
- traffic policeman

Swing and Swaying
- trees
- fields of grain
- flowers
- windshield wiper
- kites
- flags

Striking & Beating
- cleaning rugs
- beating drums
- ringing bells
- ringing gongs
- to show power
- to show anger

Twisting
chopping wood
throwing balls
sweeping
flag
worm
water sprinkler
sowing seeds

Movements of Arms
bending
stretching
circles
flexibility of wrists and fingers

Movements of Legs
bending
stretching
circles
flexibility of ankles
flexibility of toes

Swing and Swaying
rocking baby
swings
cradles
water ripples
airplane
bells ringing
teeter-totter

Movements of Head
forward
backward
twisting

Movements of Trunk
bending
forward
backward
sideward
twisting
combinations and various positions

Striking & Beating
to show defiance
to show emphasis
mechanical movement
clapper of bell

SUGGESTED RECORDS FOR CREATIVE RHYTHMS (Movements using fundamental skills)

1. Rhythm Time #1 (Basic rhythms, rhythm combinations, mechanical ideas and circus themes)
2. Rhythm Time #2 (Basic rhythms, rhythm combinations, interpretative rhythms)
3. Honor Your Partner - Album #7 (Basic rhythms)
4. Rhythm Is Fun (Fundamental movements)
5. Sousa Marches (Six famous marches)
6. Music for Physical Fitness (Rhythms for primary, modern dance and physical conditioning)
7. RCA Victor - Rhythms for Primary Grades, Vol. 1
8. Childhood Rhythms Series I
9. Estamae's Rhythm Records-Album I

CREATIVE IDENTIFICATION RHYTHMS

The basis of identification rhythms is imitation or the idea of "becoming something." The child in his own mind takes on the identity of an object and proceeds to interpret this identity to the accompaniment of the rhythm used.

Suggested Activities:

1. Insects, pets, and other animals: A butterfly's life cycle (caterpillar, chrysalis, butterfly), elephants, ducks, seals, chickens, rabbits, cats, horses, giraffes, etc.
   A pet parade.
   Circus-type activities including galloping horses, trotting ponies, a dog act, wild animals, etc.

2. People: soldiers, firemen, sailors, cowboys, Indians, clowns, giants. Workers doing such things as painting, sweeping, sawing, hammering, sewing, directing traffic, etc.
   Farmers: chopping wood, picking fruit, harvesting crops, feeding animals, etc.
   Astronauts.
3. Play Objects: balls, jump ropes, toys, Jack-in-the-box, robots, dolls.
4. Make believe world: fairies, fairy tales, witches, giants, dragons.
5. Machines: trains, elevators, planes, automobiles, tractors, bicycles, windmills, boats, ships, space ships.
6. Unclassified: popcorn, the melting snowman, instruments in a band, playful scarf.

SUGGESTED RECORDS FOR CREATIVE IDENTIFICATION RHYTHMS

1. Childhood Rhythms - Series I
2. My Playful Scarf, CRG 1019
3. My Playmate, the Wind, CRG 4501
4. The Merry Toy Shop, CRG 1022
5. Rhythm Time #1
6. Rhythm Time #2
7. The Rainy Day Record
8. Honor Your Partner Album #7 (basic rhythms)
9. Fun and Fitness for Primary Children
10. Fun with Music

CREATIVE DRAMATIC RHYTHMS

In a dramatic rhythm the children act out an idea, a story, a familiar event, or an ordinary procedure. The children can devise a suitable rhythmic pattern for the plan of action. The teacher aids in setting the stage realizing that an idea may be expanded in many directions. The success in the activity can be judged by the degree the children have been able to interpret freely and creatively.

Ideas useful for dramatic rhythms:

1. Building a house, garage, or other building projects.
2. Making a snowman, throwing snowballs, the snowman melting, going skiing, a snowstorm.
3. Normal events of day, building from household tasks such as sweeping, mowing the lawn, washing dishes, etc.
4. Events and activities of night creatures.
5. Preparing circus acts: clowns, giants, wild animal training, the flying trapeeze.
6. Flying a kite, going hunting or fishing, going camping, sailing a boat.
7. Acting out stories which include Indians, cowboys, firemen, engineers, etc.
8. Interpreting familiar stories like Sleeping Beauty, Cinderella, Peter and the Wolf, etc.
9. Adventures in Outer Space.
10. Under sea exploring.
11. Celebrating special days: birthday parties, Halloween, Fourth of July, Thanksgiving, Christmas, etc.
12. A trip to the mountains.

SUGGESTED RECORDS FOR CREATIVE DRAMATIC RHYTHMS

1. Rhythm Time #1
2. Rhythm Time #2
3. Dance a Story Series (Little Duck, Noah's Ark, Magic Mountain, Balloons, Floppy Floppy, The Toy Tree, At the Beach)
4. Fun and Fitness for Primary Children
5. Fun With Music

SINGING GAMES AND FOLK DANCES

INTRODUCTION

A singing game is a dance where the children sing verses and the words give direction to the movements. A folk dance is defined as a traditional dance of a given country.

The fundamental creative and dramatic rhythm programs prepare the children for the singing games and folk dances. The skills learned in previous rhythm programs give the teacher and students the necessary skills to make up their own variations to dances. Skillful students may develop their own dances by making their own rhythm and/or dance steps.

TEACHING SUGGESTIONS

1. Proceed from the familiar to the unfamiliar.
2. Proceed from dancing alone to dancing with a partner.
3. Walk the children through the dance steps several times before adding the music.
4. Have the children listen to the music as the teacher describes the steps appropriate for the different verses.
5. The tempo should be set as slow as possible for learning, later moving to the faster speed.
6. A few simple dances can be taught as a whole, but usually the dance should be broken down into a number of workable parts.
7. Individual help should be given where needed, but the majority of the class should not be held to the pace of the slow learner.
8. Where a number of singing verses are to be learned, preliminary study can be done in the classroom before the activity period.
9. Start by selecting dances in which children change partners frequently, and progress to dances using one partner.
10. If the number of boys does not match the number of girls, arrange these children in couples and appoint one child in each pair to learn the part of the opposite sex. Be sure and alternate these children so that all will have the opportunity to learn the steps appropriate for their sex.

SINGING GAMES AND FOLK DANCES - PRIMARY

FARMER IN THE DELL (English)

Record: Folkraft 1182

Formation: Children are in a single circle with hands joined and facing the center. One child is chosen to be the farmer and stands inside the circle.

Verses:

1. The farmer in the dell
   The farmer in the dell
   Heigh-O! the dairy-O!
   The farmer in the dell
2. The farmer takes a wife
3. The wife takes a child
4. The child takes a nurse
5. The nurse takes a dog
6. The dog takes a cat
7. The cat takes a rat
8. The rat takes the cheese
9. The cheese stands alone.

Directions:

Verse 1. The circle players walk to the left with hands joined while the farmer is deciding on a child to be selected for his "wife."

Verse 2. The farmer chooses child who is led to the center and becomes his wife. The child selected joins hands with the farmer and they walk around the inside of the circle in the opposite direction the big circle is moving.

Verses 3-8. Each child in turn selected joins with the center group.

Verse 9. All children in the center with the exception of the child who is the "cheese" return to the outside circle. The circle stops and the children face the center clapping hands during this verse.

Suggestions: The game should be repeated until all children have had an opportunity to be in the center.

Variations:

1. Several farmers may be chosen to start. When the outer circle gets smaller, the children no longer can join hands.
2. Verse eight can be: "The cat chases the rat." During this, the cat does chase the rat in and out of the circle with the children raising and lowering their joined hands to help the rat and hinder the cat. If the cat catches the rat, he gets to be the farmer for the next game. If not, the rat becomes the farmer. The rat must be caught during the singing of the verse.

LONDON BRIDGE

Record: Victor 20806

Formation: Single circle moving either clockwise or counterclockwise.

Two children are chosen to form the bridge. They face and join hands holding them high in the air representing a bridge ready to fall.

Verses:

1. London Bridge is falling down,
   Falling down, falling down
   London Bridge is falling down
   My Fair Lady.
2. Build it up with iron bars, etc.
3. Iron bars will rust away, etc.
4. Build it up with gold and silver, etc.
5. Gold and silver I have not, etc.
6. Build it up with pins and needles, etc.
7. Pins and needles rust and bend, etc.
8. Build it up with penny loaves, etc.
9. Penny loaves will tumble down, etc.
10. Here's a prisoner I have got, etc.
11. What's the prisoner done to you, etc.
12. Stole my watch and bracelet, too, etc.
13. What'll you take to set him free, etc.
14. One hundred pounds will set him free, etc.
15. One hundred pounds we don't have, etc.
16. Then off to prison he (or she) must go, etc.

Directions: All children pass under the bridge in single line. When the words, "My Fair Lady," are sung, the bridge falls and the child caught is a prisoner. He or she must choose either gold or silver and must stand behind the side of the bridge which represents his choice. No one must know which side is gold or silver until after he or she has made his choice as a prisoner. When all have been caught, the game ends with a tug-of-war.

Variation: Using more bridges will speed up the game.

THE MUFFIN MAN

Record: Folkraft 1188

Formation: Children are in a single circle, facing the center with hands joined. One child, the "Muffin Man," is in the center.

Verses:

1. Oh, do you know the Muffin Man
   The Muffin Man, the Muffin Man?
   Oh, do you know the Muffin Man,
   Who lives in Drury Lane.
2. Oh, yes we know the Muffin Man, etc.
3. Four of us know the Muffin Man, etc.
4. Eight of us know the Muffin Man, etc.
5. Sixteen of us know the Muffin Man, etc.
6. All of us know the Muffin Man, etc.

Directions:

Verse 1. The children in the circle stand still and sing, while the

Muffin Man skips around the circle. He chooses a partner by skipping to place in front of him. On the last line of the verse, "Who lives in Drury Land," the Muffin Man and his partner go to the center.

Verse 2. The action is the same except two people now skip around in the circle and choose two partners.

Verse 3. The action is repeated with four skipping and four partners being chosen.

The verses continue until all children have been chosen. When all have been chosen, the last verse is sung while the children skip around the room.

BAA BAA BLACKSHEEP

Record: Folkraft 1191

Formation: Single circle, all facing center.

Verse:

Baa, Baa, Blacksheep, have you any wool?
Yes sir, yes sir, three bags full.
One for my master and one for my dame,
And one for the little boy who lives down the lane.

Directions:

Line 1. Stamp three times, shake forefinger 5 times.
Line 2. Nod head twice and hold up three fingers.
Line 3. Bow to the person on the right and then to the left.
Line 4. Hold one finger up high and walk around in a tiny circle again facing the center.

OATS, PEAS, BEANS, AND BARLEY GROW

Record: Folkraft 1182

Formation: Single circle with a "farmer" in the center.

Verses:

1. Oats, peas, beans, and barley grow,
   Oats, peas, beans, and barley grow
   You and I, or anyone else know
   Oats, peas, beans, and barley grow.
2. First, the farmer sows the seed,
   Then he stands and takes his ease,
   He stamps his foot and claps his hands
   And turns around to view his lands.
3. Waiting for a partner,
   Waiting for a partner,
   Open the ring and choose one in
   While we all gaily dance and sing.
4. Now you're married, you must obey
   You must be kind in all you say
   You must be kind, you must be good,
   And keep your wife in kindling wood.

Directions:

Verse 1. The children walk clockwise around the farmer.

Verse 2. All stand in place and follow the actions suggested by the words of the verse.

Verse 3. Circle players again move clockwise while the "farmer" chooses a partner, which should be done before the end of the verse.

Verse 4. Everyone skips during this verse. The circle continues in the same direction it has been while the "farmer" and his partner (wife) skip in the opposite direction.

LOOBY LOO

Records: Folkraft 1184 - Honor Your Partner Album, No. 10

Formation: Single circle, all facing center with hands joined.

Chorus: A chorus is repeated before each verse. During the chorus all children skip around the circle to the left.

Here we dance looby loo
Here we dance looby loo
Here we dance looby loo
All on a Saturday night.

Verses:

1. I put my right hand in
   I take my right hand out
   I give my right hand a shake, shake, shake,
   And turn myself about.
2. I put my left hand in, etc.
3. I put my right foot in, etc.
4. I put my left foot in, etc.
5. I put my head way in, etc.
6. I put my whole self in, etc.

Directions: On the verse part of the dance, the children stand still facing the center and follow the directions of the words. On the words, "And turn myself about," they make a complete turn in place and get ready to skip around the circle.

The movements should be definite and vigorous. On the last verse, the child jumps forward and then backwards, shakes himself vigorously, and then turns about.

PUSSY CAT

Record: Folkraft 1199

Formation: Single circle, all facing center with hands joined. One player, the "Pussy Cat," is in the center. If desired, more than one "Pussy Cat" can be in the center.

Verse:

Pussy Cat, Pussy Cat, where have you been?
I've been to London to visit the Queen!
Pussy Cat, Pussy Cat, what did you there?
I frightened a mouse from under her chair!

Chorus: The chorus is a repeat of the same music but the children sing tra, la, la, la, etc., instead of the words.

Directions:

Line 1. Sung by the circle children as they walk counterclockwise around the circle.

Line 2. Sung by the "Cat" as they reverse the direction and walk around the other way.

Line 3. Sung by the children as they drop hands, walk toward the center, and shake a finger at the "Cat."

Line 4. Sung by the "Cat" who on the last word "chair" jumps high into the air, and the others pretend fright and run back to the circle.

Chorus:

Line 1. Children take two draw steps (one each measure) to the right followed by four stamps.

Line 2. Repeat to the left.

Line 3. Four steps (one each measure) to the center.

Line 4. Three steps backward in the same time as line three followed by a jump.

A draw step is made by stepping directly to the side and bringing the other foot in a closing movement. It is a step with one foot and a close with the other.

Variation: Have more than one "Pussy Cat" in the circle or have a number of smaller circles each with a "Pussy Cat."

THE THREAD FOLLOWS THE NEEDLE

Records: RCA Victor 22760 (Album E87) - Pioneer 3015

Formation: A single line of about eight children is formed. Hands are joined and each child is numbered.

Verse:

The thread follows the needle
The thread follows the needle
In and out the needle goes
As mother mends the children's clothes.

Directions: The first child (#1) is the needle and leads the children forming stitches until the entire line has been sewn. When the music starts, the needle leads the line under the raised arms of the last two children (#7 and #8). When the line has passed under their arms, they turn and face the opposite direction, letting their arms cross in front of them. This forms the stitch.

The leader now repeats the movement and passes under the next pair of raised arms (#6 and #7). Number 6 is now added to the stitch when he reverses his direction. This is repeated until the entire line has been stitched, with the leader turning under his own arm to complete the last stitch.

To rip the stitch, children raise their arms overhead and turn back to original positions.

The game can be repeated with a new leader.

I SEE YOU

Record: Folkraft 1197

Formation: The boys and girls stand in two longways sets as follows:
(1) xxxxxxx boys
(2) ooooooo girls

(3) xxxxxxx boys
(4) ooooooo girls

Lines 1 and 2 are facing lines 3 and 4. The space between the two middle lines (2 and 3) should be from ten to twelve feet.

Directions: Lines 1 and 4 are the active players. Each active player's partner is directly in front of him and stands with hands on the hips.

Measure 1. The active players look over the partner's left shoulder in a peekaboo fashion.
Measure 2. Look over partner's right shoulder.
Measures 3-4. On the "tra, la, la's," the tempo of the peekaboo is doubled so that the child looks over left and right in each measure.
Measures 5-8. Repeat measures 1-4.
Measures 9-12. All children clap at the first note of the measure and the active players, passing to the left of their partners, meet in the center with a two-handed swing, skipping around once in a circle clockwise.
Measures 13-16. All children clap again on the first note and the active player now faces his own partner and with a two-handed swing makes a clockwise turn with his partner. Partners now have changed places, and a new set of active players is ready for the next dance.

SING A SONG OF SIXPENCE

Record: Folkraft 1180

Formation: Players are in circle formation facing the center. Six to eight players are crouched in the center as blackbirds.

Verses:
1. Sing a song of sixpence, a pocket full of rye,
Four and twenty blackbirds, baked in a pie
When the pie was opened the birds began to sing,
Wasn't that a dainty dish to set before the king?

2. The king was in his counting house, counting out his money,
The queen was in the pantry, eating bread and honey,
The maid was in the garden, hanging out the clothes,
And down came a blackbird and snipped off her nose.

Directions:

Verse 1.

Line 1. Players walk around in a circle.

Line 2. Circle players walk with shortened steps toward the center of the circle with arms outstretched forward.

Line 3. Players walk backward with arms now up. The blackbirds in the center fly around.

Line 4. Circle players kneel as if presenting a dish.

Verse 2. (Blackbirds continue to fly around.)

Lines 1, 2, and 3. Pantomime action of words counting out money, eating, and hanging up clothes.

Line 4. Each blackbird snips off the nose of a circle player who now becomes a blackbird for the next game.

DANCE OF GREETING

Records: Folkraft 1187 - RCA 41-6183

Formation: Single circle, all facing center. Each boy stands to the left of his partner.

Measure 1. All clap, clap, and bow to partner (girl curtsies).
Measure 2. Repeat but turn backs to partner and bow to neighbor.
Measure 3. Stamp right, stamp left.
Measure 4. Each player turns around in four running steps. Repeat measures 1-4.
Measures 5-8. All join hands and run to the right for four measures with a light running step (16 steps).
Measures 5-8. (Repeated) Run with light steps in the opposite direction.

Variation: Use a light slide in place of the running step of measures 5-8.

HICKORY, DICKORY DOCK

Record: Victor 22760

Formation: Children are in a double circle, partners facing.

Verse:

Hickory Dickory Dock, tick tock,
The mouse ran up the clock, tick tock,
The clock struck one, the mouse ran down
Hickory Dickory Dock.

Directions:

Line 1. Stretch arms overhead and bend the body from side to side like a pendulum, finish with two stamps on "tick tock."

Line 2. Repeat action of line 1.
Line 3. Clap hands on "one." Join hands with partner and run to the right in a little circle.
Line 4. Repeat the pendulum swing with the two stamps.

TWINKLE, TWINKLE, LITTLE STAR

Record: Childcraft EP-C4

Formation: Children are in a single circle, facing in.

Verse:

Twinkle, twinkle, little star.
How I wonder what you are.
Up above the world so high
Like a diamond in the sky.
Twinkle, twinkle, little star.
How I wonder what you are.

Directions: Children are in a large enough circle so they can come forward seven short steps without crowding.

Line 1. Children have arms extended overhead and fingers extended and moving. Each child takes seven tiptoe steps toward the center of the circle.
Line 2. Continue with seven tiptoe steps in place making a full turn around.
Line 3. Each child makes a circle with his arms and hands, rocking back and forth.
Line 4. All form a diamond with the fingers in front of the face.
Line 5. With the arms overhead and the fingers extended, move backward to original place with seven tiptoe steps.
Line 6. Turn in place with seven tiptoe steps.

CHIMES OF DUNKIRK

Records: RCA 41-6176 - Honor Your Partner Album No. 10

Formation: A single circle with boys and girls alternating. Partners face each other. Hands are on own hips.

Measures 1-2. All stamp lightly left, right, left.
Measures 3-4. Clap hands overhead, swaying back and forth.
Measures 5-8. Join hands with partner and make one complete turn in place clockwise.
Measures 9-16. All join hands in a single circle facing the center and slide to the left (16 slides).

MULBERRY BUSH

Record: Folkraft 1183

Formation: Single circle, facing center, hands joined.

Chorus:
Here we go round the mulberry bush
The mulberry bush, the mulberry bush
Here we go round the mulberry bush
So early in the morning.

Verses:
1. This is the way we wash our clothes,
Wash our clothes, wash our clothes,
This is the way we wash our clothes
So early Monday morning.
2. This is the way we iron our clothes,
(Tuesday morning)
3. This is the way we mend our clothes,
(Wednesday morning)
4. This is the way we sweep our floor,
(Thursday morning)
5. This is the way we scrub our floor,
(Friday morning)
6. This is the way we make a cake,
(Saturday morning)
7. This is the way we go to church,
(Sunday morning)

Directions: The singing game begins with the chorus which is also sung after each verse. As each chorus is sung, the children skip (or walk) to the right. On the words "so early in the morning," each child drops hands and makes a complete turn in place.

During the verses, the children pantomime the actions suggested by the words. Encourage the children to use big and vigorous movements.

DID YOU EVER SEE A LASSIE

Record: Folkraft 1183

Formation: Children are in a single circle, facing half left with hands joined. One child is in the center.

Verse:
Did you ever see a lassie, a lassie, a lassie?
Did you ever see a lassie do this way and that?
Do this way and that way, and this way and that way.
Did you ever see a lassie do this way and that?

Directions:

Measures 1-8. Children with hands joined walk to the left in a circle. Since this is fast waltz time, there should be one step to each measure. The child in the center gets ready to demonstrate some type of movement.

Measures 9-16. All stop and follow the movement suggested by the child in the center.

As the verse starts over, the center child selects another to do some action in the center and changes places with him. The word "laddie" should be substituted if the center person is a boy.

GO ROUND AND ROUND THE VILLAGE

Record: Folkraft 1191

Formation: Single circle, hands joined. Several extra players stand outside and scattered around the circle.

Verses:

1. Go round and round the village,
   Go round and round the village,
   Go round and round the village,
   As we have done before.
2. Go in and out the windows, etc.
3. Now stand and face your partner, etc.
4. Now follow me to London, etc.

Directions:

Verse 1. Circle players move to the right and the extra players on the outside go the other way. All skip.

Verse 2. Circle players stop and lift joined hands forming the windows. Extra players go in and out the windows finishing inside the circle.

Verse 3. The extra players select partners by standing in front of them. Should select opposite sex.

Verse 4. The extra players and partners now skip around the inside of the circle while the outside circle skips the opposite way.

Variations:

1. All chosen players can continue and repeat the game until the entire circle has been chosen.
2. An excellent way is to have the boys in the circle and the girls as extra players. In this way, everyone will select and be selected as a partner. Reverse and put the girls in the circle and leave the boys as the extras.

SHOEMAKER'S DANCE

Records: RCA 41-6171 - Folkraft 1187

Formation: Double circle, partners facing, boys on the inside.

Verse:

See the cobbler wind his thread,
Snip, snap, tap, tap, tap.
That's the way he earns his bread,
Snip, snap, tap, tap, tap.

Chorus:

So the cobbler blithe and gay,
Works from morn to close of day,
At his shoes he pegs away,
Whistling cheerily his day.

Directions:

Measures 1-2. Clenched fists are held in front about chest high. On "see the cobbler," one fist is rolled forward over the other three times. On "wind his thread," roll the fists over each other backwards three times.

Measure 3. Fingers of the right hand form a scissors and make two cuts on "snip, snap."

Measure 4. Double up fists and hammer one on top the other three times.

Measures 1-4. (Repeated) Same action, except finish up with three claps instead of hammering fists.

Chorus: Partners join inside hands, outside hands on hips. All skip around the room. Near the end of the chorus, all slow down and face each other. All children take one step to the left to secure a new partner.

JOLLY IS THE MILLER

Records: Folkraft 1192 - Honor Your Partner Album, No. 10

Formation: Double circle, partners with joined inside hands facing counterclockwise. Boys are on the inside, and a miller is in the center of the circle.

Verse:

Jolly is the Miller who lives by the mill;
The wheel goes round with a right good will
One hand on the hopper and the other on the sack;
The right steps forward and the left steps back.

Directions: The children march counterclockwise with inside hands joined. During the second line when the "wheel goes round," the dancers should make their outside arms go in a circle to form a wheel. Children change partners at the words, "right steps forward and the left steps back." The "Miller" then has a chance to get a partner. The child left without a partner becomes the "Miller."

SHOO FLY

Record: RCA Victor "Let's Square Dance"

Formation: All are in a circle with hands joined facing in. Boy stands with his girl on right.

Verse:

Shoo fly, don't bother me
Shoo fly, don't bother me
Shoo fly, don't bother me
I belong to Company G
I feel, I feel, I feel like a morning star
I feel, I feel, I feel like a morning star.

Directions: The dance is in two parts and finishes with a change of partners.

Measures 1-2. Walk forward four steps toward the center of the circle swinging arms back and forth.
Measures 3-4. Walk four steps backwards to place with arms swinging.
Measures 5-8. Repeat all of above.
Measures 9-16. Each boy turns to the girl on his right, takes hold of both hands and skips around in a small circle, finishing so this girl will be on his left when the circle is reformed. His new partner is on his right.

The dance is repeated with new partners.

Variation: The second part of the dance, Measures 9-16, designate one couple to form an arch by lifting joined hands. This couple now moves forward toward the center of the circle. The couple on the opposite side moves forward, under the arch, drawing the circle after it. When all have passed through the arch, the couple forming the arch turn under their own joined hands. The dancers now move forward to form a circle with everyone facing out. The dance is repeated with all facing out.

To return the circle to face in again, the same couple again makes an arch and the lead couple backs through the arch, drawing the circle after them. The arch couple turn under their own arms.

In this version, there is no change of partners.

A-HUNTING WE WILL GO

Record: Folkraft 1191

Formation: Longways set with the children in two lines facing each other, boys in one line and girls in the other.

Verse:
Oh, a-hunting we will go,
A-hunting we will go,
We'll catch a fox and put him in a box
An then we'll let him go!

Chorus: Tra, la, la, la, la, la, la, etc.

Directions: Everyone sings.
Lines 1-2. Head couple with hands joined slides between the two lines to the foot of the set.
Lines 3-4. Head couple slides to original position.

Chorus: Couples join hands and skip in a circle to the left following the head couple. When the head couple reaches the place formerly occupied by the last couple in the line (foot couple), they form an arch under which the other couples skip. A new couple is now the head couple and the dance is repeated until each couple has had a chance to be at the head.

Variation:
1. On the chorus, the head couple separates, and each leads his own line down the outside to the foot of the set. The head couple

meets at the foot and forms an arch for the other couples. The other dancers meet two by two and skip under the arch back to place.
2. The first two couples slide down the center and back on lines 1, 2, 3 and 4. Otherwise the dance is the same.

HOW D'YE DO, MY PARTNER

Record: Folkraft 1190

Formation: Double circle, partners facing, boys on the inside.

Verse:

How d'ye do, my partner?
How d'ye do today?
Will you dance in the circle?
I will show you the way.

Directions:

Measures 1-2. Boys bow to their partners.
Measures 3-4. Girls curtsey.
Measures 5-6. Boys offer right hand to girl who takes it with her right hand. Both turn to face counterclockwise.
Measures 7-8. Couples join left hands and are now in a skaters' position. They get ready to skip when the music changes.
Measures 1-8. Partners skip counterclockwise in the circle slowing down on measure 7. On measure 8, the girls stop and the boys move ahead to secure a new partner.

RIG-A-JIG-JIG

Records: Ruth Evans, Childhood Rhythms, Series VI
Folkraft 1197

Formation: Single circle, all facing center, boys and girls alternating. One child is in the center.

Verse:

As I was walking down the street
Heigh-o, heigh-o, heigh-o, heigh-o,
A pretty girl I chanced to meet
Heigh-o, heigh-o, heigh-o.

Chorus:

Rig-a-jig-jig, and away we go, away we go, away we go
Rig-a-jig-jig, and away we go,
Heigh-o, heigh-o, heigh-o.

Directions: While all sing, the center player walks around the inside of the circle until the words, "a pretty girl," and then stands in front of a partner. Girls choose boys and vice versa. He then bows to her on the last line of the verse.

He takes her hands in skaters' position and on the chorus skips around the inside of the circle while the circle players clap hands in time.

The dance is repeated with the partners separating and choosing new partners until all have been chosen.

On the second time the verse is sung, the words "a nice young man" or "a handsome man" can be substituted for "a pretty girl."

Variation: The dance can be done by alternating boys and girls and using the appropriate verses. Select four or five boys to begin in the center. They choose partners and after the skip return to the circle. The girls continue the dance choosing five more boys, and so on.

BROOM DANCE

Record: Victor 20448

Formation: Double circle, partners facing counterclockwise with boys on the inside. An extra boy with a broom is in the center.

Verse:

One, two, three, four, five, six, seven,
Where's my partner, nine, ten, eleven?
In Berlin, in Stettin,
There's the place to find him (her) in.

Chorus:

Tra la la, etc. (repeats the music)

Directions: The record has three changes of music and then a pause. The verse is sung during the first change and repeated during the second change. The chorus is the third change. During the verse, which is repeated, all march counterclockwise. The boy in the center hands the broom to another boy and takes his place in the inner line. The boy with the broom then in turn hands the broom to another inner line member and takes his place, and so on. The one who has the broom after the two verses are sung (on the word "in") takes the broom to the center. He then pretends to sweep while the others skip with inside hands joined. If there are extra girls, the dance can be done with the girls exchanging the broom by making the direction of the march clockwise.

Variation I: The first verse is sung during the first music change and the children march as in the original dance. During the second music change, the following routine is done. Note that in this routine the broom may only be exchanged when the boys move to a new partner.

Routine for the second music change.

Measures 1-2. Beginning with the outside foot, take seven steps forward and pause on the eighth.
Measures 3-4. Beginning with the inside foot, take seven steps backward and pause as before.
Measure 5. Beginning on the outside foot, take three steps away and pause.
Measure 6. Beginning with the inside foot, take three steps in and pause.

Measures 7-8. Swing once around in place with a right elbow swing. As the boy comes back to place, he moves forward to the next girl. During the exchange of partners, the broom man gives the broom to another boy and takes his place.

Variation II: This routine is used during the first change of music. Boys and girls form separate lines facing each other about twenty feet apart. The broom man is in the center. The teacher holds the broom to the side.

Measures 1-2. Lines advance toward each other with seven steps.
Measures 3-4. Lines retreat with seven steps.
Measures 5-6. Lines again advance seven steps.
Measures 7-8. Lines retreat seven steps until the "in!" All, including the broom man, rush for a partner and get ready to march around the room. The player left goes to the center to become the new broom man. The new broom man now takes the broom from the teacher and the dance proceeds in the second and third changes of the music as in the original dance. Note that the broom should not be given to the broom man until after the first music change.

THE POPCORN MAN

Record: Folkraft 1180 (The Muffin Man)

Formation: Children are in a single circle, facing the center with hands at sides. One child, the Popcorn Man, stands in front of another child of opposite sex.

Verses:

1. Oh, have you seen the Popcorn Man,
The Popcorn Man, the Popcorn Man?
Oh, have you seen the Popcorn Man,
Who lives on ___________Street?
2. Oh, yes, we've seen the Popcorn Man,
The Popcorn Man, the Popcorn Man.
Oh, yes, we've seen the Popcorn Man,
Who lives on __________Street.

Directions:

Verse 1. The children stand still and clap hands lightly with the exception of the Popcorn Man and his partner. These two join both hands and jump lightly in place keeping time to the music.

Verse 2. The Popcorn Man and his partner now skip around the inside of the circle individually and near the end of the verse each stands in front of a child, thus choosing new partners.

Verse 1 is now repeated with two sets of partners doing the jumping. During the repetition of Verse 2, four children now skip around the inside of the circle and choose partners. This continues until all the children are chosen.

Boys should choose girls and girls should choose boys for a partner. The children should choose the name of a street which they would like to put into the verses.

PAW-PAW PATCH

Records: Folkraft 1181 - Honor Your Partner Album, No. 10

Formation: Children are in sets of four to eight couples, boys are in one line and the girls are in another on the boys' right, all facing forward.

Verse:

1. Where, Oh where is sweet little Nellie,
   Where, Oh where is sweet little Nellie,
   Where, Oh where is sweet little Nellie,
   Way down yonder in the paw-paw patch.
2. Come on, boys, let us find her, etc.
3. Pickin' up paw-paws, puttin' in your basket, etc.

Description:

Verse 1. Girl at the head of her line turns to her right and skips around the entire group and back to place. All others remain in place and sing.

Verse 2. The first girl turns to her right again and follows the same path as in verse 1. This time she is followed by the entire line of boys who beckon to each other.

Verse 3. Partners join inside hands, and skip around in a circle to the right following the head couple. When the head couple is at the foot of the line, they make an arch under which the other couples skip back to original formation, with a new head couple.

The entire dance is repeated until each couple has had a chance to be the head couple. Instead of using the name "Nellie," the name of the girl at the head of the line can be sung.

YANKEE DOODLE

Record: Windsor Happy Hours - A751

Formation: Children are in sets of threes. The sets are a line of three with a boy in the center and holding to a girl on either side of him. The sets are facing counterclockwise in a large circle formation.

Verse:

Yankee Doodle came to town
Riding on a pony,
Stuck a feather in his hat
And called it macaroni.

Chorus:

Yankee Doodle keep it up,
Yankee Doodle dandy;
Mind the music and the step,
And with the girls be handy.

Description: On the verse, the dancers march around the circle with knees up high like prancing ponies. Arms are swung back and forth.

On the first two lines of the chorus, the center dancer of each set takes the dancer on his right by the right hand and they walk (or skip) around each other. On the next two lines, he does the same with the left hand dancer but using the left hand. When the center dancer (boy) comes back to his place in the line of threes, he moves forward to the set ahead of him and the dance repeats.

THREE BLIND MICE

Record: None

Formation: Children are in a square formation facing the inside of the square with six to eight on each side of the square. Each of the sides performs independently in turn as one part of the four-part round.

Verse:

Three blind mice, Three blind mice,
See how they run, See how they run,
They all ran after the farmer's wife
Who cut off their tails with a carving knife
Did you ever see such a sight in your life as
Three Blind Mice?

Description: Sides of the square are numbered 1, 2, 3 and 4. Each acts as one part of the round and begins in turn. All perform the same movements when their turn comes up as part of the round.

Line 1. Clap hands three times, stamp the floor three times.
Line 2. Four skips forward, four skips backwards to place.
Line 3. Turn in place with four light steps.
Line 4. Face the center, raising one hand above the other and making a cutting motion.
Line 5. Put both hands over the ears with a rocking motion sideways.
Line 6. Clap hands three times.

Sing through twice. Do not overlap the lines at the corners or there will be crowding when the children skip forward.

JUMP, JIM JOE

Record: Folkraft 1180

Formation: Double circle, partners facing. Boys are on the inside. Both hands are joined.

Verse:

Jump, jump, and jump, Jim Joe,
Take a little twirl and away we go,
Slide, slide, and stamp just so -- and
Take another partner and jump Jim Joe.

Description:

Line 1. Two slow and then three fast jumps in place.
Line 2. Partners run around each other clockwise in a small circle in place and return to position.

Line 3. With hands on hips each person moves to his left with two draw steps (step left, close right, step left, close right), followed by three stamps. Each person has a new partner.

Line 4. Join hands with the new partner and run around each other back to place, finishing the turn with three light jumps on the words, "jump Jim Joe."

CARROUSEL

Records: RCA 41-6179

Formation: Children are in a double circle, all facing inward. The inner circle, representing the merry-go-round, join hands. The outer players, representing the riders, place hands on the hips or shoulders of the partner in front of them.

Verse:

Little children, sweet and gay, carrousel is running,
It will to evening,
Little ones a nickel, big ones a dime,
Hurry up, get a mate, or you'll surely be too late.

Chorus:

Ha, Ha, Ha, happy are we,
Anderson and Patterson and Henderson and me,
Ha, Ha, Ha, happy are we
Anderson and Patterson and Henderson and me.

Description: During the verse, the children take slow draw steps (step, close) to the left. This is done by taking a step to the side with the left foot and closing with the right on count two. This gets the merry-go-round underway slowly. Four slow stamps replace the draw steps when the words "hurry up, get a mate, or you'll surely be too late." A stamp is made on each of the underlined words. The circle now has come to a halt.

During the chorus, the tempo is increased and the movement is changed to a fast slide. Be sure to have the children take short, light slides. When the chorus is repeated, the children reverse the direction of the merry-go-round. All sing during the dance.

CHILDREN'S POLKA (KINDERPOLKA)

Record: RCA 41-6179

Formation: Single circle, partners facing. Hands on own hips.

Measures 1-2. Take two draw steps to the center -- step, close, step, close. Finish with three light stamps.

Measures 3-4. Repeat, moving away from the center.

Measures 5-8. Repeat measures 1-4.

Measures 9-10. Clap thighs with the hands and then the hands together in slow tempo. Clap hands to partner's hands in three fast claps.

Measures 11-12. Repeat 9-10.

Measure 13. Extend the right foot forward on heel, place the right elbow in left hand, and shake the forefinger three times at partner.

Measure 14. Repeat, extending the left foot and using the left forefinger.
Measure 15. Turn self around in place using four running steps.
Measure 16. Face partner and stamp lightly three times.

CRESTED HEN

Records: RCA 41-6176
Folkraft 1159

Formation: Children are in sets of three, two girls and one boy. Groups are scattered around the room.

Part I:

Measures 1-8. Dancers in each set form a circle. Starting with a stamp with the left foot, each set circles to the left using step-hops.

Measures 1-8. (repeated) Dancers reverse direction beginning again with a stamp with the left foot and following with step-hops. The change of direction should be vigorous and definite with the left foot crossing over the right in changing the direction.

Part II: During this part, the dancers use the step-hop continuously in making the pattern figures. The girls release their hands to break the circle and stand on each side of the boy.

Measures 9-10. The girl on the right with four step-hops dances under the arch formed by the other girl and the boy.

Measures 11-12. The boy turns under his own left arm with four step-hops forming again the line of threes.

Measures 13-16. The girl on the left now repeats the pattern going under the arch formed by the other two. The boy turns under the left arm to unravel the line.

As soon as Part II is completed, dancers again join hands in a small circle, and the entire dance is repeated.

HANSEL AND GRETEL

Record: RCA 41-6182

Formation: Double circle, partners facing with boys on the inside.

Part I:

Measures 1-2. Boys bow and girls curtsey.

Measures 3-4. Take partner's hand in crossed arm position, right hand to right hand and left to left.

Measures 5-6. Jump and extend the right heel forward. Repeat with the left heel.

Measures 7-8. Leaning away from partner, turn around in a small circle with seven light fast steps.

Part II:

Measures 9-16. Take sixteen skips with partner around the circle with inside hands joined.

Part III:

Measure 17. Face partner, hands on hips.

Measure 18. Stamp right, left, right.

Measure 19. Stand still facing partner, hands on hips.

Measure 20. Clap hands three times.

Measures 21-22. Join hands, crossed hands position. Jump and extend the right heel then the left.

Measures 23-24. Turn with partner in a small circle using seven light steps.

Part IV: This repeats Part III except that in measure 18, nod head three times instead of stamping. In measure 20, snap fingers three times instead of clapping. Hold hands about shoulder high when snapping.

Variation: The dance can be made a mixer by having the dancers, when they finish turning around in a small circle, move directly to the left to get a new partner. Thus there would be changes of partners at the finish of the partner turn for Parts I, III, and IV. The inside circle of boys would be moving counterclockwise on the change while the outer circle would be moving clockwise.

GUSTAF'S SKOAL

Records: Folkraft 1175
RCA 41-6170

Formation: Similar to a square dance set of four couples, each facing the center. Boy is to the left of his partner. Couples join inside hands and outside hands are on the hips. Two of the couples facing each other are designated the "head couples." The other two couples, also facing each other are the "side couples."

The dance is in two parts. During Part I, the music is slow and stately. The dancers perform with great dignity. Part II is light and represents fun and dancing.

Part I:

Measures 1-2. Head couple holding inside hands walk forward three steps and bow to the opposite couple.

Measures 3-4. Head couples take three steps backwards to place and bow to each other. During all of this the side couples hold their places.

Measures 5-8. Side couples perform the same movements while head couples hold places.

Measures 1-8. Dancers repeat entire figure.

Part II:

Measures 9-12. Side couples raise joined hands forming an arch. Head couples skip to the center where they meet opposite partners. Each, after dropping his own partner's hand, takes the hand of the dancer facing him and skips under the nearest arch. After going under the arch, drop hands and head back to home spot to original partner.

Measures 13-16. Clap hands smartly on the first note of measure 13 while skipping. Skip toward partner, take both hands and skip once around in place.

Measures 9-16. (repeated) Head couples form the arches and side couples repeat the pattern just finished by the head couples.

Variation: During the first part of Part I where the dancers take three steps and bow, a shout of "Skoal" at the same time raising the right fist about head high as a salute can be substituted for the bow. The word "Skoal" means a toast.

CSEBOGAR

Records: RCA 41-6182 - Honor Your Partner Album, No. 10

Formation: Single circle with partners. Girls are on the right, all facing center with hands joined.

Part I:
Measures 1-4. Take seven slides to the left.
Measures 5-8. Seven slides to the right.
Measures 9-12. Take four skips to the center and four backwards to place.
Measures 13-16. Hook elbows with partner and turn around twice in place skipping.

Part II: Partners are now facing each other with hands joined in a single circle.

Measures 17-20. Holding both hands of the partner take four draw steps (step, close) toward the center of the circle.
Measures 21-24. Four draw steps back to place.
Measures 25-26. Toward the center of the circle with two draw steps.
Measures 27-28. Two draw steps back to place.
Measures 29-32. Hook elbows and repeat the elbow swing finishing up with a shout facing the center of the circle in the original formation.

SALLY GO ROUND

Record: Folkraft 1198

Formation: Children are in a single circle, facing the center.

Verse:
Sally go round the sun
Sally go round the moon
Sally go round the chimney pots
On a Sunday afternoon --- Whoops!

Directions: As the pupils sing the song, they join hands and skip around the circle in a counterclockwise direction. As the word, "Whoops," is sung, each pupil stops skipping, drops hands, and assumes a unique pose. The center player chooses a pupil whom he thinks is performing the prettiest or funniest pose to take his place in the center. The game is repeated.

THE FARMER PLANTS THE CORN

Record: Victor 21618

Formation: One player in the class represents the farmer, one player the sun, three or four players the wind, several players the rain, and the remaining players in the class represent the seed of corn.

Verses:

1. The farmer plants the corn
   The farmer plants the corn
   Heigh-Ho the Cherry-O
   The farmer plants the corn.

2. The wind begins to blow
   The wind begins to blow
   Heigh-O the Cherry-O
   The wind begins to blow

3. The rain begins to fall, etc.
4. The sun begins to shine, etc.
5. The corn begins to grow, etc.
6. The farmer cuts the corn, etc.
7. He binds them into sheaves, etc.
8. We all are happy now, etc.

Directions:

Verse 1. The circle players (the seeds of corn) all assume a deep knee-bend position as the farmer skips into the circle and touches their heads as if planting seeds of corn.

Verse 2. The players, dramatizing the wind, join hands and with short and quick running steps, move in and out among the circle players to represent the wind blowing over the seeds.

Verse 3. The players portraying the rain run lightly in and out among the circle (seeds of corn) while moving their arms and fingers as if rain were falling.

Verse 4. The player "Sun," with hands joined over head to form a circle (the sun), walks in the circle tall and erect.

Verse 5. The players in the circle (seeds of corn) grow slowly to full corn stalk height by rising slowly and raising arms upward.

Verse 6. The farmer cuts the corn stalk by skipping around the circle and pauses momentarily in front of each corn stalk. As he swings his arms in a cutting motion, the stalks of corn lower their arms.

Verse 7. The cut corn is now bound into sheaves as the farmer skips around the circle and groups the players into circles of three.

Verse 8. The sun, wind, and rain come into the circle, join hands with the farmer, and all skip around within the large circle. The sheaves (circles of three) jump up and down on both feet and skip around in their own small circles.

HOKEY POKEY

Record: Capitol 6026

Formation: Children are in a single circle, facing the center.

Verse:

1. You put your right arm in,
You put your right arm out,
You put your right arm in
And you shake it all about,
You do the Hokey Pokey,
That's what it's all about ---- Yeah!

2. You put your left arm in, etc.
3. You put your right leg in, etc.
4. You put your left leg in, etc.
5. You put your right hip in, etc.
6. You put your left hip in, etc.
7. You put your head in, etc.
8. You put your front side in, etc.
9. You put your back side in, etc.
10. You put your whole self in, etc.
11. You do the Hokey Pokey,
You do the Hokey Pokey,
You do the Hokey Pokey,
That's what it's all about.

Directions: In verses one through ten, the pupils perform the action as indicated. The "in" and "out" of the song refers to pointing toward the center of the circle and toward the outside of the circle respectively. When performing the "Hokey Pokey" of each verse, raise the arms above the head with elbows slightly bent and palms facing forward wiggle the hands and turn around in place in a clockwise direction; clap hands to the remaining part of the verse.

In the last verse, hold hands up high and wave them in a trembling movement, kneel to the floor, slap the floor with both palms, rise, and shout, "Yeah!" as the music finishes.

SEVEN JUMPS

Record: RCA 41-6171

Formation: Children form a circle facing center. Join hands and move to the left, with partners facing each other for the chorus.

Chorus: Begin the dance with the chorus and return to it after each of the 7 figures below. Chorus consists of 7 step-hops to the left with a jump on the 8th. Repeat step-hops and jump to the right. Step-hop by stepping, then hopping on one foot as the opposite leg swings forward and across. (The jump may be left out for general use and dancers may do 8 step-hops to the left, then 8 to the right.)

Figures:

1. Right Foot. On first sustained note, place hands on hips and raise right knee. Do not lower knee until the second note and stand motionless throughout the third note. Repeat chorus.
2. Left Foot. Repeat figure number 1, adding identical figure with left knee. Repeat chorus.
3. Right Knee. Repeat figures number 1 and 2, then kneel on right knee. Repeat chorus.
4. Left Knee. Repeat figures 1-3, and kneel on left knee. Repeat chorus.
5. Right Elbow. Repeat figures 1-4, then kneel and place right elbow on floor. Repeat chorus.
6. Left Elbow. Repeat figures 1-5, placing left elbow on floor. Repeat chorus.
7. Head. Repeat figures 1-6, then place head on floor.

Finish dance with a final chorus.

THE WHEAT

Record: RCA Victor 41-6182

Formation: Sets of three preferably one boy and two girls, or one girl and two boys. All face counterclockwise inside hands joined.

Directions:

Part I: All walk forward 16 steps.

Part II: Center dancer hooks right elbow with right hand partner and turns twice around with 8 skipping steps. Repeat with partner on left.

Part III: Repeat from beginning as often as desired.

Variation: Center dancer may move forward to dance with a new set of partners each time dance is repeated.

TEN LITTLE INDIANS

Record: Folkraft 1197

Formation: The children are in a single circle facing center with ten children numbered from one to ten, "the ten little Indians."

Verses:
Line 1-2. One little, two little, three little Indians,
Line 3-4. Four little, five little, six little Indians,
Line 5-6. Seven little, eight little, nine little Indians,
Line 7-8. Ten little INDIAN BRAVES (squaws).

Chorus:
Line 1-8. Music for Dance.

Action - Part I:
Line 1-2. Indians numbered 1, 2, 3 go to the center,
Line 3-4. Indians numbered 4, 5, 6 go to the center,
Line 5-6. Indians numbered 7, 8, 9 go to the center,
Line 7-8. Indian numbered 10 joins the group in the center.

Action - Part II, Chorus:
Line 1-8. Everyone dance and whoop in Indian style anywhere in the room, finishing in a single circle facing the center. Repeat the song play with a new tribe of Indians.

BINGO

Record: RCA 41-6172

Formation: Children form a circle, partners side-by-side, girl on the right.

Part I: All walk counterclockwise around the circle, singing:

"A big black dog sat on the back porch
And Bingo was his name.
A big black dog sat on the back porch
And Bingo was his name."

Part II: All join hands to form one large, single circle, girls on partners' right, and still walking counterclockwise. Sing (spelling name):

"B I N G O: B I N G O: B I N G O
And Bingo was his name."

Part III: Partners face each other and clasp right hands, calling out "B" on the first chord.

All pass on to a new person with a left hand hold, calling out "I" on the next chord.

Continue to a third person for a right hand hold and shout "N."

On to a fourth person with a left hand hold, shouting "G."

Instead of right hand to the fifth person, shout "O" and swing this partner once around. (Repeat dance from beginning with new partners.)

AMERICAN MIXER

Record: Pop Goes the Weasel or Oh, Susanna (RCA 41-6180)

Formation: Double circle - girls on the outside, boys on the inside, partners facing.

1. Clap hands four times ----------------------4 counts
2. Stamp feet four times ----------------------4 counts
   (Repeat 1 and 2)
3. Right elbow turn with partner ---------------8 counts
4. Left elbow turn with partner ----------------8 counts

Right elbow turn with new partner, boys moving to right. Repeat the dance several times.

COME, LET US BE JOYFUL

Record: RCA 41-6177

Formation: Sets of six, three opposite three; middle player of each row is a boy. Threes join hands. (Middle player could be a girl depending on boy-girl ratio.)

Measures 1-2. The 2 lines of threes advance toward each other with 3 steps and a bow. (Girls make bob curtsy.)
Measures 3-4. Walk back to place and bring feet together. (3 steps)
Measures 5-8. Repeat 1-4.
Measures 9-10. Each boy hooks right elbows with right-hand girl; turn in place with 8 skipping steps. Girl on left skips alone.
Measures 11-12. Boy hooks left elbow with left-hand girl and they swing around. Right-hand girl skips in small circle by herself, clockwise.
Measures 13-14. Repeat 9-10, while left-hand girl makes a circle counterclockwise.
Measures 15-16. Boy swings left-hand girl. Finish in line with hands joined.
Measures 1-8. (Repeated) Repeat steps of 1-8. On first advance, boys exchange places and retire with opposite girls. Sets of six may be arranged in a circle.

INDIAN DANCE STEPS

Records: Victor 22174 or Victor 20043 A and B
(Drums and rattles may be used instead of records.)

Indian dances are of long duration and each step is repeated many times before the next step is begun. The Indian men did the dancing, the squaws were spectators.

A number of the fundamental steps used in the simple Indian dances are described below. They can be practiced separately or combined.

Dance with freedom, making movements vigorous and natural. The rhythm is usually 4/4 time, accented strongly.

Fundamental Steps:
- March: Vigorously.
- Mark time: Keep feet flat.
- March: Raising right foot much higher than left.
- Mark time: Left (1 accented); right (2); left (3); hold (4). Repeat right, left, right, hold; accent count 1.
- Sway body from side to side.
- Step drag-close: step sideward a long step to the right (1); drag left foot up to right (2); repeat.
- Step lift-close: step sideward a long step to the right (1); bring left foot up to right, clearing the floor (2); repeat.
- Toe-flat: step forward on the ball of the right foot (1); drop right heel on floor (and); step forward onto left foot (2); drop left heel onto floor (and).

Toe-flat rock: point forward with right toe (1); drop right heel (and); point backward with left toe (2); drop left heel (and).

Forward, forward, back, back: step forward right (1); step forward left (2); step backward right (3); step backward left (4).

Step-hop: step on right foot, bending body slightly forward and swing right arm forward, bending left elbow backward (1); hop on right foot, left foot raised close to right and only slightly off floor (2); repeat step-hop on left foot, changing arms (3, 4).

Step-hop-hop-hop: step on right foot (1); hop on right foot, raising left foot only slightly off floor. Foot flat (2); hop right (3); hop on right (4). Repeat, stepping and hopping on left foot.

INDIAN WAR DANCE

All players sit cross-legged in a single circle facing center.

The players go through the following pantomime, representing offering prayer to the Great Spirit and smoking the Pipe of Peace.

Measures 1-4. All raise the arms over head and sway the body forward and up. Repeat this twice.

Measures 5-8. They repeat the action, bending to right then left.

Measures 9-12. Bring arms down to side and raise them slowly over head. Repeat twice.

Measures 13-16. All smoke the Pipe of Peace four times. An imaginary pipe is passed from one to the other. On the last count all jump up, fling the arms over the head and yell, "WOW!" They face in counterclockwise direction.

Measures 1-16. (repeated) All bend forward, hop on the right foot and bring the right up in back. On the second measure, all take three quick running steps, right, left, right. The arms bend at the elbows and move sharply up and down with the steps. This is repeated for sixteen measures, alternating right and left foot.

Measures 17. All squat down, slap the floor with the right hand and then with the left hand.

Measures 18. With right hand over the mouth all yell, "Wow, wow, wow!"

Measures 19-20. All slap the floor again, left then right, and with left hand over the mouth, repeat the Indian yell.

Measures 21-24. The Indian step (as in measures 1-16, repetition) is repeated twice.

Measures 25-32. Measures 17-24 are repeated, ending with "WOW!"

INDIAN DANCE

Record: Folkraft 1192

Formation: Children form a single circle, sitting cross-legged, arms folded.

Direction and Words:

Oh, Indians here and Indians there
(Left foot down, 2-3-4; Up, 2-3-4)
Indians everywhere.
(Down, 2-3-4; Up, 2-3-4)
Indians in your blanket bound
(Right, 2-3-4; Up, 2-3-4)

Indians with your bead-chain wound
(Left, 2-3-4; Up, 2-3-4)
Oh, Indians here and Indians there
(Raise arms above head and lower; repeat two times)
In - - - dians everywhere.
With your arrow and your bow, Omaha or Sioux or Crow
(Shade eyes with right hand and twist trunk to right. Shade eyes with left hand and twist to left) Repeat above.

Repeat from beginning.

Stand up and face line of direction.

Hoo! Hoo! Hoo-Hoo-Hoo; Hoo! Hoo! Hoo-Hoo-Hoo
(Using back of hand, slap floor with right hand and then left hand and yell, three counts) Repeat above.
With your arrow and your bow. Om-a-ha or Sioux or Crow
(Dance step, hop, hop, hop -- four times)
Hoo! Hoo! Hoo-Hoo-Hoo; Hoo! Hoo! Hoo-Hoo-Hoo
(Slap floor with right hand, etc., as above)
With your arrow and your bow, Om-a-ha or Sioux or Crow
(Dance step, hop, hop, hop -- four times)

YELL -- jumping into air as you yell, and raise hands high over head.

POLLY WOLLY DOODLE

Record: Folkraft 1070

Formation: Double circle facing partner, both hands joined shoulder height and raised sideways.

Measures 1-2. Four slides clockwise.
Measures 3-4. Five light stamps, turning once around, starting with outside foot, hands on hips.
Measures 5-6. Four slides back to place.
Measures 7-8. Same as measures 3-4.
Measures 9-10. Make one bow low to partner. Hands on hips.
Measures 11-12. Beginning right foot and facing to right, take 8 skip steps away from partner. During this step the inside partner should be skipping around circle clockwise while outside partner skips counterclockwise.
Measures 13-14. Face about, turning toward other line, and take 8 skipping steps back to partner.
Measures 15-16. Join right hands with partner and skip around partner twice with 8 skip steps.

"Oh, I went down south for to see my Sal
Sing Polly-Wolly-Doodle all the day.
My Sally am a spunky gal,
Sing Polly-Wolly-Doodle all the day.
Fare thee well, fare thee well,
Fare thee well, my fairy fay
For I'm going to Louisiana for to see my Susyana,
Singing Polly-Wolly-Doodle all the day."

POP GOES THE WEASEL

Record: RCA 41-6180

Formation: A circle of three's facing counterclockwise. The person in front has hands clasped to the couple's outside hands in back. They skip around the circle. On the word "pop" the person in front is popped under the arms of the couple behind him. He joins a new couple behind and the dance continues. Change positions in each 3 so that each child may have a turn in front.

PUT YOUR LITTLE FOOT RIGHT OUT - Variation

Record: Folkraft 1034

Formation: Single circle, partners - girl on boy's right side, facing center.

Basic Steps: Skip-walk.

Part A:
Measures 1-4. Tap left foot 4 times.
Measures 5-8. Tap right foot 4 times.
Measures 9-12. Tap left foot 4 times, arms around waist of partner.
Measures 13-16. Tap right foot 4 times, arms around waist of partner.

Part B:
Measures 1-4. Step sideways to right.
Measures 5-8. Step backwards to rear.
Measures 9-12. Step sideways to left.
Measures 13-16. Step forward, back to original position.

Part C:
Measures 1-4. Holding right hand, 8 skips around partner.
Measures 5-8. Holding left hand, 8 skips around partner.

Part D:
Measures 1-4. Girls turn under own arm 3 times and bow.
Measures 5-8. Boys turn under own arm 3 times and bow.

Part E: (face line of direction.)
Measures 1-4. Walk left, right, left, point right.
Measures 5-8. Walk right, left, right, point left.

Repeat entire dance 2 times and measures 1-4 of Part A.

HEEL TOE POLKA

Record: MacGregor 4005

Call:
Heel and toe, heel and toe
Slide, slide, slide, slide
Heel and toe, heel and toe

Slide, slide, slide, slide.
Right hand up, left hand up,
Both hands up, on your knees
Swing your partner round about
And on to the next.

Boys in circle, facing in. Girls face boy partners, both hands joined. Beginning with boys' right foot and girls' left foot, all touch heel to that side, then touch that toe close to the other foot. Repeat.

Slide to left 4 slides. Repeat starting with opposite foot. Slide to right 4 slides. Put up right hands and clap palm of partners' hand 3 times. Same with left hand 3 times. Same with both hands 3 times. Then slap their own knees 3 times. Link right arms and walk around each other in place. Girl stays in place. Boy moves on to next girl. Repeat with new partner.

TURN AROUND ME

Record: RCA 41-6182

Fundamental step: Run

Formation: Partners in a circle, facing clockwise - boys on the outside.

Directions:

1. (8 counts) Partners link right arms and turn each other with light running steps.
2. (8 counts) Repeat 1, with left arms linked.
3. (8 counts) Partners join right hands and the girl turns herself around under her own right arm (make two complete turns).
4. (8 counts) The boy turns himself under his own right arm. (Make two complete turns.)
5. (16 counts) Partners join both hands and swing around each other with running steps (12 counts). Then the boys pass forward to the next girl, while his partner stands still (4 counts). This provides new partners.

EL MOLINO

Record: Windsor Happy Hours, A751

Formation: Single circle, dancers facing center, all hands joined, no partners necessary.

Directions:

1. Jump on right foot, placing left heel forward on floor. Repeat with left foot, placing right heel forward on floor. Three quick changes - left, right, left.
2. With hands joined, dancers circle to the left with 16 skipping steps.
3. Without breaking rhythm or dropping hands, dancers reverse direction of circle, moving to the right with 16 skipping steps.

Repeat entire dance three times -- ending with three jumps in place.

Note: If you wish to designate partners, in Step 2 skip around partner to the right with right elbows linked, then reverse direction without breaking rhythm and skip 16 steps around each other to the left with left elbows linked.

End dance with three jumps in place.

ACE OF DIAMONDS

Record: RCA 41-6169

Formation: Circle, partners face each other, hands on hips.

Measures 1-8. Clap hands, hook right arms, take eight running steps, stamping on first step, and turning in place. Repeat hooking left arms.
Measures 9-16. No. 1 goes backward with four step-hops, No. 2 follows moving forward. Repeat, No. 1 moving forward and No. 2 backward.
Measures 17-24. Skip forward. Repeat from beginning.

BEAN PORRIDGE HOT

Record: Folkraft 1190

Formation: In double circle, or in two lines, partners facing each other.

Measures 1-2. Clap own thighs with both hands; clap own hands; clap partner's hand. Repeat.
Measures 3-4. Clap thighs; clap own hands; clap partner's right hand; clap own thighs.
Measures 1-4. Repeat clapping as above.
Measures 5-8. Repeat all during which the partners may slide around the circle or down the line and back before starting over. Players change partners as they finish sliding.

MUSICAL RUG

Record: Marching music

Equipment: 2 or 3 rugs, or chalked circles or large pieces of paper.

Directions: Players march to music in a large circle, walking straight across the rugs on floor. When music stops everyone halts where he is. All who are on rugs must go into center of large circle and sit down. Last couple "caught" wins. Stop music irregularly so that children have to listen.

BOW-BOW-BELINDA (American)

Record: Burns Album G 513

Formation: Double circle, partners facing; girls on outside.

Words and Action:

Step and step and bow Belinda	(Take 3 steps toward partner and bow.)
Step and step and bow Belinda	(Take 3 steps backward to place and bow.)
Step and step and bow Belinda	(Take 3 steps toward partner and bow.)
Won't you be my partner?	(Take 3 steps backward to place and bow.)

Right hands round and swing, Belinda (Hook right elbow with partner and swing, return to place and bow.)
Right hands round and swing, Belinda, etc.

Left hands round and swing, Belinda, etc. (Hook elbow (left) with partner and swing, return to place and bow.)

Both hands round and swing, Belinda, etc. (Join both hands with partner and swing, return to place and bow.)

Do-Si-Do, Oh, Belinda, etc. (Step forward and move around partner.)

Skip and skip and skip, Belinda, etc. (Join inside hands and skip around circle counterclockwise.)

MAYPOLE DANCE

Record: RCA Victor 41-6181

Formation: Double circle, all facing counterclockwise. Girls on partners' right, inside hands joined.

Part I: All couples skip forward around the circle for 8 measures (16 beats - Theme I), finish skipping by facing Maypole in a single circle (girls on partners' right) with all hands joined.

Part II: All skip forward four steps and back four, swinging joined hands up and down.

REPEAT PART II

Part III: Partners face each other, join right hands (the girl holding her skirt in her left hand), and SKIP in small circle (around each other) with 16 skips, ending with girls' back to pole.

Part IV: Boys place both hands on own hips, girls lift skirts with both hands, and all take one polka-step to the right (step, close, step).

Hop on right foot (placing left foot forward) and hop again on right foot (placing left toe behind right heel).

All take one polka-step to the left and two similar hops on left foot.

REPEAT PART IV

Part V: With right hands again joined, partners turn each other in place with 8 polka-steps, finishing in the single-circle formation (as in Part II).

Part VI: All skip around the circle counterclockwise, 16 steps.

Part VII: Again, all skip forward four steps and back four, swinging hands.

REPEAT

Part VIII: With four skipping steps, first couple goes to the Maypole, where both boy and girl take a ribbon in the right hand.

Returning to place with four skipping-steps, they face each other in the single circle (the boy facing counterclockwise).

Each succeeding couple skips to the pole in turn and returns to place until all hold ribbons and boys are facing counterclockwise, girls clockwise.

Part IX: With skipping-steps, all do a "Grand Chain," similar to a "grand right and left," but not using hands:

> Pass partner by the right shoulder, pass the next person by the left shoulder, and so on, around the circle, lifting ribbons over and under.

Move around the circle twice or until the pole is plaited as far as desired.

Part X: All join hands and again skip forward four steps, drop ribbons, and skip back four.

REPEAT SKIPPING FIGURE

Part XI: In single-circle formation, all skip once around the pole (clockwise), ending the dance.

TEACHING SUGGESTION: After the "Grand Chain," advanced groups may enjoy reversing direction to unwind the ribbons.

The dance may also be ended by the first boy dropping the hand of the girl on his left (the last girl) and leading the line away from the pole.

INTERMEDIATE RHYTHMS

INTRODUCTION

The intermediate rhythmic program is based on the fundamental skills of dancing, which should lead to a lifetime of rhythmical activity. This level stresses the use of fundamental movements applied to simple rhythmic activities, such as the two-step, schottische, polka and tinikling.

The intermediate rhythms provide vigorous activity for students, yet require a minimum of equipment and space. This rhythmical activity should prepare the child for social functions which use rhythmical activities. Successful participation in this type of activity is of extreme importance to the intermediate and junior high individual.

It is vitally important that the boys and girls be brought together during some part of the physical education program. The rhythmic program is an ideal place to bring these students together in enjoyable coeducational activity.

Social relations begin to play a big part in the life of the intermediate child. Important attitudes and social relations can be promoted through a well-conducted rhythmic program. The program should help the children become at ease with the opposite sex, improve graces, and acquire knowledge of common courtesy.

TEACHING SUGGESTIONS

1. Begin the rhythm program with an activity which will be enjoyed by both boys and girls such as: tinikling, jump rope, lummi stick, glow worm and bunny hop.
2. Expect natural and wholesome boy-girl relationships.
3. Stress enjoyment in participation of rhythmic activities. It is more important for students to have a continuing interest in rhythmical activities than to develop perfection.
4. Proceed from dancing alone to dancing with a partner. Use a method of selecting partners which does not embarrass students.
5. If the number of boys and girls does not match, arrange these children in couples and appoint one child in each pair to learn the part of the opposite sex. Be sure and alternate these children so they all will have the opportunity to learn the steps appropriate for their sex.
6. A few simple dances can be taught as a whole, but usually the dance should be broken down into a number of workable parts.
7. Discuss the steps, formations, terminology and etc. which are required in the dance.
8. Walk the children through the dance several times before listening to the music.
9. "Talk" the children through the dance with the music.
10. Individual help should be given where needed, but the majority of the class should not be held to the pace of the slow learner.
11. More advanced students can develop their own dances.
12. The rhythms program gives the alert teacher an opportunity to integrate her classroom program with the physical education class.

INTERMEDIATE FOLK DANCES

The following folk dances are found in the primary rhythm section. These dances are all appropriate for intermediate age children and can serve well as introductory dances.

American Mixer	Page C-41-42
Come, Let Us Be Joyful	Page C-42
El Molino	Page C-46-47
Gustaf's Skoal	Page C-36-37
Pop Goes The Weasel	Page C-45
Turn Around Me	Page C-46

These folk dances are arranged in the guide in their order of difficulty beginning with easier dances and progressing to the more difficult.

TUNNEL UNDER

Record: Any good march or square dance record.

This is an informal fun activity which is thoroughly enjoyed by the children. It can be used for entering or leaving the room at the beginning or finish of a rhythmic lesson. The children are in a column of partners with the girl on the right of the boy and inside hands joined. To begin -- the boy and the girl in the lead couple face each other and form an arch by both hands joined overhead. The next couple goes under the arch and immediately forms a second arch. The remainder of the couples in turn go through the tunnel and form arches. Just as soon as the last couple passes under, the original lead couple follows through the tunnel. The teacher should direct the tunnel so that it forms turns and corners, ending at the selected point. If the children are leaving the room, the tunnel can head eventually in the direction of the door. As the couples reach the door, they pass directly out without forming any more arches.

The tunnel can be unraveled at any time by having the lead couple, after passing under the tunnel, walk into circular formation with the other couples following.

OKLAHOMA MIXER

Record: Tea For Two

Formation: Double circle of couples facing counterclockwise, lady on man's right in varsovienne position.

Measures 1-2. Starting with left foot, each person does a two-step diagonally forward and to the left, and then starting with right foot, a two-step diagonally forward to the right (Left-close-left, right-close-right, hold).
Measures 3-4. Take 4 slow walking steps forward, with a slight strut or swaggering effect.
Measure 5. Both man and lady place left heel diagonally forward and to the left (the left foot does not hold the weight) and lightly touch left toe to the floor either in front of or in back of right foot (can be one or other--choose one).

Measure 6. As partners release right hands (still holding left) lady takes 3 steps (left, right, left, hold) crossing over in front of man and facing back (clockwise) toward the man behind her partner. Meanwhile, man takes 3 steps (left, right, left, hold) in place.
Measure 7. With right foot, repeat heel and toe action of Measure 5.
Measure 8. Lady takes 3 steps (right, left, right, hold) moving toward man behind her partner, and completing a left-face turn so she again faces counterclockwise. Meanwhile, each man takes three steps diagonally forward and to the left (right, left, right, hold) to take this next lady as his partner in varsovienne position.

LITTLE BROWN JUG

Record: Columbia 52007

Formation: Double circle, partners facing with boys on the inside. Partners join hands shoulder high.

Directions are given for the boys; girls use the opposite foot.

Measures 1-4. Boys touch left toe to the side and then bring the foot back beside the right foot. Repeat. Three slides to the left and close.
Measures 5-8. Repeat to the opposite direction leading with the right foot. The three slides bring the dancers back to original position.
Measures 9-12. All clap hands to the side 3 times. Clap partner's left hand three times. Clap partner's right hand three times. Partners clap both hands three times.
Measures 13-14. Partners hook right elbows and skip around until the boy faces the next girl, the one who was on his right in the original formation.
Measures 15-16. Boy hooks left elbow with this girl who is his new partner. He skips completely around her with a left elbow swing, back to the center of the circle and all get ready to repeat the dance.

HORA (Israel)

Formation: Single circle facing center, no partners, hands joined.

All step sideward to left with left foot and then step on right foot, crossing behind left. Step again to left with left foot. Hop on left foot and swing right foot across in front. Step on right foot in place, then hop on it, swinging left foot across in front. This is continued as music speeds up gradually.

Alternate from left to right foot when music is repeated.

GLOW WORM

Record: MacGregor 3105

Formation: Double circle, facing forward in a large circle.

Step I: Walk four steps forward -- turn back to partner and walk four steps forward (one will go to outside of circle, and other to inside of circle).

Step II: Walk four steps towards partner -- hook arms and walk four steps in a small circle.

Step III: Turn back to partner and walk four steps as in Step I, face partner and walk back four steps. Boys move forward (right) to new partner.

LA RASPA

Record: Honor Your Partner Album #10

Formation: A partner dance, with couples scattered around the room.

Measures 1-4. Partners face in opposite directions standing left shoulder to left shoulder. Boy clasps his hands behind his back, girl holds skirt. Do one bleking step, beginning with the right.
Measures 5-8. Couples now face the other way, with right shoulder to right shoulder. Do one bleking step, beginning with the left.
Measures 9-16. Repeat measures 1-8.
Measures 17-20. Hook right elbows, turning with 8 running steps. Clap hands on the eighth step.
Measures 21-24. Hook left elbows and repeat in the reverse direction.
Measures 25-32. Repeat measures 17-24.

HEEL AND TOE POLKA

Record: MacGregor 4005 or Windsor 4624

Call:
Heel and toe, heel and toe,
Slide, slide, slide, slide,
Heel and toe, heel and toe,
Slide, slide, slide, slide.
Right hand up, left hand up,
Both hands up, on your knees,
Swing your partner round about,
And on to the next.

BROWN-EYED MARY MIXER

Record: Folkraft 1186

Formation: Double circle, couples facing counterclockwise, boys on the inside. Right hands and left hands are joined in crossed hands position (promenade).

	Directions:	Actions:
Measures 1-4.	Two-step left and two-step right, walk -2-3-4	Do a two-step left and a two-step right and take 4 walking steps forward.
Measures 5-8.	Repeat measures 1-4	

Measures 9-10.	Turn your partner with the right	Boy takes girl's right hand with his right and walks around this girl to face the girl behind him.
Measures 11-14	Turn your partner all the way around	Turns own partner with the right going all the way around.
Measures 15-16.	And pick up the forward lady	Boy steps up one place to the girl ahead of him who is his new partner.

LILI MARLENE

Record: MacGregor 3105

Formation: Couples in circle formation, facing counterclockwise. Inside hands are joined.

Directions are for the boys. Girls use opposite foot.

	Directions:	Actions:
Measures 1-4.	Walk-2-3-4, slide, slide, slide, close	Starting with the left foot, walk forward 4 steps, turn and face partner, join both hands, take three slides in line of direction and close.
Measures 5-8.	Walk-2-3-4, slide, slide, slide, close	Repeat measures 1-4 but start with the right foot and travel in the opposite direction.
Measures 9-12	Step swing, step swing	Still with joined hands, step to the left and swing the right foot across the left. Step to the right and swing the left across. Repeat right and left.
Measures 13-16.	1-2-3-turn, 1-2-3-turn	Facing counterclockwise with inside hands joined, take 3 steps in line of direction beginning with the left foot and pivot on the fourth count with the right foot pointed clockwise. Dancers change hands and are faced clockwise. Repeat beginning with the right foot and turning (pivot) on the right foot. Couples should now be facing line of direction with inside hands joined.

	Directions:	Actions:
Measures 17-20.	Two-step	With inside hands joined, take 4 two-steps forward.
Measures 21-24.	Two-step away	Drop inside hands, and on 4 two-steps, circle away from partner. Boy makes a larger circle to the girl behind him. Girl circles back to place.

VIRGINIA REEL

Record: RCA 41-6180
Folkraft 1141

Formation: 6 to 8 couples in a longways set of two lines, facing each other, boys in one line and girls in the other. The boy on the left of his line and the girl across from him are the head couple.

During the first part of the dance, all perform the same movements.

	Calls:	Action:
Measures 1-4.	All go forward and back.	Three skips forward, curtsey or bow.
Measures 5-8.	Right hands around.	Move forward to partner, join right hands, turn once in place, and return to position.
Measures 9-12.	Left hands around.	Repeat action with the left hands joined.
Measures 13-16.	Both hands around.	Partners join hands and turn once in clockwise direction and back to place.
Measures 17-20.	Dos-a-dos your partner.	Partners pass each other right shoulder then back to back, and move backwards to place.
Measures 21-28.	Head couple sashay down, sashay back	Head couple with hands joined slide 8 slides down to the foot of the set and 8 slides back to position.
Measures 29-64.	Head couple reel	The head couple begins the reel with linked right elbows and turns 1½ times. The boy is now facing the next girl and his partner is facing the next boy. The

		head couple now each link left elbows with the person facing them and turn once in place. Head couple meets again in the center and turns once with a right elbow swing. The next dancers down the line are turned with a left elbow swing and then back to the center for another right elbow turn. Thus, the head couple progresses down the line, turning each dancer in order. After the head couple has turned the last dancers, they meet with a right elbow swing but turn only half way round and sashay back to the head of the set.
Measures 65-96.	Everybody march.	All couples face toward the head of the set, with the head couple in front. The head girl turns to her right and the head boy to his left, and each goes behind the line of dancers to the foot of the set, they join hands and make an arch, under which all other couples pass. The head couple is now at the foot of the set and the dance is repeated with a new head couple.

(The dance can be repeated until each couple has had a chance to be the head couple.)

CIRCLE VIRGINIA REEL

Record: Same as Virginia Reel

Variation: A simpler dance using some of the same principles can be done in a circle formation.

Formation: Double circle, boys on the inside with partners facing.

Action: The dancers follow the calls given, and after a series of patterns, change partners by having the boys move to the next girl on his left. The calls can come in any order and the change of partner is made with "on to the next." The following calls work effectively.

Forward and back
Right hand swing
Left hand swing
Both hands swing
Dos-a-dos your partner
Right elbow swing
Left elbow swing
Swing your partner

GREEN SLEEVES

Record: RCA 41-6175

Formation: Couples are in circle formation, all facing counterclockwise. Boys are on the inside and inside hands are joined at shoulder height. Couples are #1 and #2. Two couples from a set.

	Directions:	Action:
Measures 1-8.	Walk	Walk forward for 16 steps.
Measures 9-12.	Right hand star	Couple #1 turns to face the couple behind them. All join right hands and circle clockwise (star) for 8 steps.
Measures 13-16.	Left hand star	Reverse and form a left hand star. Circle counterclockwise. This should bring couple #1 back to place and they face in original position (counterclockwise).
Measures 17-20.	Over and under	Couple #2 arches and couple #1 backs under 4 steps while couple #2 moves forward 4 steps. Couple #1 now arches and couple #2 backs under 4 steps for each.
Measures 21-24.	Over and under	Repeat measures 17-20.

STAR MIXER

Record: Captain Jinks, Folkraft 1070

Formation: Children form circle, facing the line of direction. Every other couple turn around and face the couple behind you. The couple facing the line of direction is Couple 1 -- the couple facing the opposite direction is Couple 2.

Step I: Couples 1 and 2 join hands and slide to left 8 counts. Repeat to right 8 counts.

Step II: Place right hands in center of the circle and form a right hand star -- skip 8 counts to left. Place left hands in center of the circle and form a left hand star -- skip 8 counts to right.

Step III: Hook right elbows with partner and skip 8 counts. Couple 2 form an arch with inside hands and skip forward under the arch 4 counts and hook left elbows with partner and skip 4 counts facing new couple. Repeat from beginning.

SUSANNA (An introductory circle dance teaching basic square dance figures)

Record: Honor Your Partner Album #1, Side #1 or MacGregor 7405

Introduction:

Honor Your Partner:	All face partners. Ladies curtsey, Gents bow.
Honor Your Corner:	All face Corners. As above.

Dance: (Instruct as below and then to music)

Ladies In and Back:	(8 counts) Ladies walk three steps to center, curtsey, and back up to place.
Gents In and Back:	(8 counts) As above but gents bow.
Promenade:	(16 counts) Partners cross hands in skating position, right arm over left, and walk counterclockwise around the dance area.

(Instruct for next two figures)

Do-Si-Do Partners:	(8 counts) Partners face. Walk around each other passing right and then left shoulders back to own place (home).
Do-Si-Do Corners:	(8 counts) Corners face and do as above.

Do Ladies In and Back, Gents In and Back and the Do-Si-Do with Partner and Corner to music.

(Instruct before using music.)

Swing Your Partners:	Right elbow swing.

(Now do to music, as follows:
Honors, Ladies In and Back,
Gents In and Back, Do-Si-Do
Partners and Corners, Swing
Partners, and Promenade.)

SCHOTTISCHE

Record: MacGregor 4005 or any good schottische

Formation: Circle. The dance is done by couples facing line of direction (counterclockwise). The boys are on the girls' left and inside hands are joined.

There are many variations of the schottische based upon the basic pattern of the schottische step. The pattern can be divided into Part I and Part II.

Measures 1-2. Partners start with the outside feet and run forward three steps and hop on the outside foot.

Measures 3-4. Beginning with the inside foot, run forward three steps and hop with the inside foot.

Measures 5-8. Four step-hops are taken beginning with the outside feet. A number of different movement patterns may be done while the four step-hops are taken.

1. Drop hands, turn away from each other on the four step-hops to rejoin hands again in original position.
2. Turn in present position, clockwise direction.
3. Join both hands and "dishrag" (turn under the joined hands.)
4. Boy kneels and girl takes the step-hops around him counterclockwise.

HORSE AND BUGGY SCHOTTISCHE

Record: Any good schottische. MacGregor 4005

Formation: Couples are in sets of fours in a double circle, all facing counterclockwise. Couples join inside hands and give the outside hands to the other couple.

Action:

Part I: All run forward step, step, step, hop; step, step, step, hop.

Part II: During the four step-hops, one of two movement patterns can be done:

1. The lead couple drops inside hands and step-hops around the outside of the back couple, who moves forward during the step-hops. The lead couple now joins hands behind the other couple and the positions are reversed.
2. The lead couple continues to hold hands and move backward under the upraised hands of the back couple who untwist by turning away from each other.
3. Alternate 1 and 2.

INTRODUCTION TO SQUARE DANCES

FORMATION:

Boys should be told in advance of folk dance activity that dance is dependent upon the MAN being the leader.

This is about the easiest way to get all on the floor quickly. Have all the boys line up according to height on the teacher's RIGHT hand side. The girls do the same on the teacher's LEFT side. Have them march to the end of the room, turn and come back down the center in couples. Say, "Please take hands with the one along side of you." Circle dances or square dance sets are easily formed by having the marchers form a circle or assigning the sets of eight in squares. Once the "newness" of the activity has been overcome, the boys should be instructed to choose their own partners. Seat the girls on one side of the room and have the boys approach and ask for the pleasure of the dance. At the end of the dance the boys return the girls to their seats with proper thanks.

Four couples form a square or set, about ten feet across, facing the center. The couples are numbered consecutively to the right around the set. The lady is on the right hand side of the gent.

STEP:

A light, gliding, shuffling walk. The knees are loose, the step is light and somewhat shuffling and in complete swing with the music. A fast step-close-step with first one foot forward and then the other is quite graceful. A short skipping step is acceptable but not as smooth or graceful as the walking step, and is much more tiring.

DIVISIONS:

The square dance is divided into three parts as follows:

1. The Introduction is danced only once at the beginning of each dance and is danced by the entire set.

2. The Solo follows the Introduction and is danced four times, once by each couple, beginning with Couple One.

3. The Chorus is danced four times, once following each Solo, and is danced each time by the entire set.

CALLS:

The caller should memorize the words of the calls. He should adjust the time of calling to the movements of the dance. The first word of the Introduction, the first word of the Solo, and the first word of the Chorus should be given so that all dancers can hear them. They serve as signals indicating that the movement is to start. At the end of a movement the various sets should wait to hear the signal word before starting the next movement. The caller should wait until all sets have completed a movement before giving the signal for the next movement. Variations and additions may be made to the Introduction and to the Chorus if desired.

Introduction:
Honor your partner, honor your neighbor,
All join hands and circle left
And come back home -----------.

(Here all sets wait for the caller to give the signal for Couple One to start on the Solo.)

Solo:
(Any of the Solo calls may be used here. As the couple finishes the solo all sets wait for the caller to give the signal to start the Chorus.)

Chorus:
Everybody balance and everybody swing,
Left Allemande and right and left grand,
Meet your maid and promenade.

(Here all sets wait for the caller to give the signal for the next couple to start the Solo.)

NOTE: For supplementary calls, swing calls, promenade patter and ending calls, see Honor Your Partner by Ed Durlacher, p. 18.

The folk dance, Susanna, in Section C page 58 is a circle dance which teaches basic square dance figures, thus making it a good introductory dance.

The following square dances are arranged in the guide in their order of difficulty, easier to more difficult.

RED RIVER VALLEY

Formation: Square of 4 couples

Introduction:
Honor your partner, honor your neighbor, etc.---

Figure Action:
First couple goes to the second, joins hands with them and circles halfway to the left. They then circle halfway to the right. Each boy swings (elbow) with the other boy's partner (first boy with the second girl and vice versa). Each boy then swings with his own partner. The first couple repeats this action with the third and fourth couples. Each couple, in turn, leads out to do the figure with the other couples.

OH JOHNNY, OH

Record: MacGregor 6525 - Old Timer 8043

Formation: Square set of four couples

Call: (All sing.)

1. All join hands and you circle the ring.	1. Circle of 8 moving left.

2. Stop where you are and you give her a swing.	2. Swing your partner.
3. Now you swing that girl behind you.	3. Swing the corner lady (on man's left).
4. Now swing your own if you have time.	4. Swing your partner.
5. Allemande left on your corners all.	5. Turn the corner lady with the left hand.
6. And dos-a-dos your own.	6. Pass right shoulders and back to back with partner.
7. And all promenade with the sweet corner maid, singing, "Oh Johnny, Oh Johnny, Oh!"	7. Promenade with new (corner) lady.

The dance is repeated three more times until original partners are together again.

HOT TIME

Records: Folkraft 1037 and Windsor 7115

Formation: Square set of four couples

Call: This is a singing call and everyone should sing. Much of the action is self-explanatory.

Introduction:

All join hands and circle left the ring	Circle left
Stop where you are and everybody swing	All swing
Promenade that girl all around the ring	All promenade
There'll be a hot time in the old town tonight.	

Figure:

First couple out and circle four hands 'round	1st couple to the couple on the right and circle 4
Pick up two and circle six hands 'round	Pick up 3rd couple
Pick two more and circle eight hands 'round	Pick up 4th couple and all circle
There'll be a hot time in the old town tonight, my baby,	
Allemande left with the lady on the left Allemande right with the lady on the right	Do a left allemande. After allemande left, pass partner by (right shoulders) without touching and go on to the next lady.

	Allemande right is the opposite of the allemande left and is done with the right hand.
Allemande left with the lady on the left. And a grand old right and left around the town.	Again pass partner by without touching, to corner lady.
When you meet your honey, it's dos-a-dos around	At the end of the grand right and left, partners go back to back.
Take her in your arms and swing her round and round.	All swing
Promenade home, you promenade the town. There'll be a hot time in the old town tonight, my baby.	All promenade

Repeat 3 more times with the 2nd, 3rd and 4th couples leading out. Do not repeat introduction.

Finale:

All join hands and circle left the floor	Circle left
Swing her 'round and 'round, just like you did before.	All swing
Because that's all, there isn't any more	Continue swinging.
There'll be a hot time in the old town tonight.	

CUT AWAY FOUR

Record: None (Use student caller)

Introduction:
Honor your partner, honor you neighbor, etc.---

Solo:
First couple balance, first couple swing,
Down the center and divide the ring,
The lady goes right and the gent goes left,
Swing when you meet at the head and the feet.
Down the center and cut away four,
The lady goes right and the gent goes wrong,
Swing when you meet at the head and the feet,
Down the center and cut away two,
The lady goes gee and the gent goes haw,
Swing when you meet at the head and the feet.

Chorus:
Everybody balance and everybody swing, etc.---

FORWARD SIX

Record: Folkraft 1279

Introduction:
Honor your partner, honor your neighbor, etc.---

Solo:
First couple balance, first couple swing,
The gent leads out to the right of the ring,
Four hands up and circle left,
Leave that gal and on to the next.
Three hands up and circle left.
Take that gal and on to the next,
Four hands up and circle left,
Leave that gal and come home alone.
Forward six and fall back six,
Forward two and fall back two,
Forward six and pass right through,
Forward two and pass right through,
Forward six and fall back six,
Forward two and fall back two,
Forward six and pass right through,
Forward two and pass right through,
Swing on the corners and come back home.

Chorus:
Everybody balance and everybody swing, etc.---

TAKE A LITTLE PEEK

Record: RCA LE3000, Album I

Introduction:
Honor your partner, honor your neighbor, etc.---

Solo:
First couple balance, first couple swing,
The gent leads out to the right of the ring,
Around that couple and take a little peek,
Back in the center and shake your feet,
Around that couple and peek once more,
Back in the center and round up four,
Around and around and do-si-do.
On to the next.
(Beginning with line 3 the call is repeated for the other two couples in the set, then)
Come back home.

Chorus:
Everybody balance and everybody swing, etc.---

FORM A STAR

Record: None (Use student caller.)

Introduction:
Honor your partner, honor your neighbor, etc.---

Solo:
First couple balance, first couple swing,
The gent leads out to the right of the ring,
Form a star with the right hands across,
Back with the left and don't get lost.
Swing your opposite ---,
Then your own ---------,
And on to the next.
(Beginning with line 3, the call is repeated for the other couples in the set, then)
Come back home.

Chorus:
Everybody balance and everybody swing, etc.---

BIRD IN THE CAGE

Record: Folkraft 1030

Introduction:
Honor your partner, honor your neighbor, etc.---

Solo:
First couple balance, first couple swing,
The gent leads out to the right of the ring,
Bird in the cage and three hands round,
The bird hops out and the crow hops in,
The crow hops out and circle again,
Around and around and do-si-do,
On to the next ---
(Beginning with line 3 the call is repeated for the other two couples in the set, then)
Come back home.

Chorus:
Everybody balance and everybody swing, etc.---

LADY AROUND THE LADY

Record: None

Introduction:
Honor your partner, honor your neighbor, etc.---

Solo:
First couple balance, first couple swing,
The lady leads out to the right of the ring,

The lady around the lady and the gent also,
The lady around the gent and the gent don't go,
Four hands up and here we go,
Around and around and do-si-do.
On to the next.
(Beginning with line 3 the call is repeated for the other two couples in the set, then)

Chorus:
Everybody balance and everybody swing, etc.---

INDIAN STYLE

Introduction:
Honor your partner, honor your neighbor, etc.---

Solo:
First couple balance, first couple swing.
The gent leads out to the right of the ring,
Four hands up and circle left,
Pick up two and on to the next,
Six hands up and circle left,
Pick up two and on to the next,
Eight hands up and circle left,
Break and swing your partner.
Single file, Indian Style, ladies in the lead,
Stop and swing her once in awhile,
Single file, Indian Style, ladies in the lead,
Stop and swing her once in awhile,
Single file, Indian Style, ladies in the lead.
Swing your partner and promenade home.

Chorus:
Everybody balance and everybody swing, etc.---

DARLING NELLIE GRAY

Record: Instrumental Folkraft 1322
With calls, Folkraft 1278

Call and Instructions:
Now the first head couple, you lead up to the right, join your hands and circle once around,
(Couple No. 1 lead up to the right so that they are facing Couple No. 2. Both couples, with hands joined, then circle around to the left, clockwise.)
Now you right and left right through and right and left right back,
(Both couples (No. 1 and 2) advance toward each other and pass right on by without stopping. The gentleman then places his right arm around his partner's waist and they swing counterclockwise halfway around so that they are facing back in the direction from which they just came. They then return to place, passing the other couples as before. The gentleman again swings the lady around counterclockwise with his right arm around her

waist and they thus end up in their original positions. Each
time as the couples pass each other, the lady passes in between
the lady and the gentleman in the opposite couple.)
And you both swing your Darling Nellie Gray.

Now you lead out to the next and you circle four hands round,
To the tune of Darling Nellie Gray,
Then you right and left right through and you right and left right back
And you both swing your Darling Nellie Gray.

Then its on up to the left and you circle four hands round
To the tune of Darling Nellie Gray,
Now you right and left right through and you right and left right back,
And you all swing your Darling Nellie Gray.

Now you allemande left with the lady on your left,
Your right hand to your Darling Nellie Gray grand right and left.
Now when you meet your Nellie you promenade her home,
Promenade with your Darling Nellie Gray.

Now the next old couple you lead out to the right etc. (as above)

HOME ON THE RANGE

Record: MacGregor 7405

Introduction:

Do-Si-Do Round the Corner Lady: (Right Shoulder Back to Back)	Right shoulder back to back with the corner. The corner being the opposite from your partner.
See-Saw Round Your Own:	Pass the left shoulders back to back with partner.
Then You Allemande Left:	The gent turns the corner lady with the left hand and walks back to the partner.
A Grand Right and Left:	Meet partner with right hand and pass shoulders, next with left hand, etc.
Do-Si-Do Your Partner Lady, One Time Around:	Hook right elbows and walk around (4 counts to one swing.)
Promenade:	Partners hold hands in crossed position left hands under the right hands and move clockwise around circle to home place.

Figure:

Now the Head Couple Bow:	Couples One and Three. The boys bend at the waist only and the girls curtsey.

Now You Lead to the Right:	Go to the right to meet couples Two and Four.
You Circle Once Around the Square:	And circle once around.
Chain the Ladies Over and Wheel the Gals Around:	And circle once around.
And You Chain Them Back Across the Plains:	Turn them twice. Touchup right hands and passing right shoulders, the ladies chain to the opposite man. The gents extend their left hands to the ladies left hands and placing their right hands in the small of the ladies back, the gents wheel the ladies (ccw) to face the center of the set. The ladies chain back and the gents wheel the ladies twice around.

Star by the right on the side of the town (Palm Star):

Come back by the left:

And now you're homeward bound:

Trail your lady home,
All eight swing your own.

Swing in your Home On the Range.

Sequence of Dance:
- Repeat figure for side couple.
- Repeat break.
- Repeat figure for head couples.
- Repeat figure for side couples.

FREQUENTLY USED SQUARE DANCE TERMS

HONOR YOUR PARTNERS

Partners face. Ladies curtsy. Gents bow.

HONOR YOUR CORNERS

Corners face. Same as above.

BALANCE

Partners face each other and each backs up 4 steps.

SWING

Join right elbows and swing twice around with short step.

ALLEMANDE LEFT

Each boy takes the left hand of the girl on his left (corner girl) with his left hand, and they walk around each other once in a counterclockwise direction after which they return to their original places. Allemande left is usually followed by a grand right and left.

GRAND RIGHT AND LEFT

Partners, or dancers designated by caller, face and take right hands. Walk past each other giving the left hand to the next, right to the next, etc., until the gent meets his partner.

PROMENADE

Partners cross hands in a skating position (right and left hands crossed in front) and walk counterclockwise or as a caller directs. Gents on the inside.

HOME

Couples original positions in Set.

SET

Four couples facing each other in a space about 10 feet square. Couple one stands with backs to music (or caller). Couple two are on Couple one's right. Couple three face the music (or caller). Couple four are on Couple one's left.

HEAD COUPLE

Couple #1.

SIDE COUPLES

Couples #2 and #4.

FOOT COUPLE

Couple #3 or the opposite of the Active Couple in a Set.

CORNER

May be the couple or the lady or gent to the left of the nearest neighbor in the set.

DOS-A-DOS

(Original spelling for Do-Si-Do -- same call) Partners or dancers designated by caller face each other. Walk around each other passing right and then left shoulders, back-to-back, to own position.

DOCEY-DOE (Western Do-Si-Do)

Two couples face each other. Gents pass their Partners in front of them, and, as Lady passes in front, Gent exchanges the Lady's left hand from his right to his left. Without turning, by raising his left hand above his head, he passes his Partner behind him, keeping hold of her left hand until she is again on his right-hand side. Ladies One and Two now pass each other by the left shoulders and each takes the opposite Gent by the right hand with her right hand. Each Gent passes the Lady round his right shoulder and, without turning, passes her around his back by raising his right hand above his head. Ladies now pass each other by the right shoulders and take Partners' left hands in their left hands. Each Gent places his right arm around Partner's waist and turns her counterclockwise to position.

SQUARE DANCE TERMINOLOGY

ACTIVE

Person(s) Couple(s) who are visiting in a Square. Couples 1, 3, 5, 7, etc., in Contra or Running Sets.

ADDRESS

See HONOR

ALL AROUND YOUR LEFT-HAND LADY

Ladies move one step forward as their Corner Gents walk behind them, and then one step back, as the Gents walk in front of them back to their own position.

ALLEMANDE LEFT

Corners, or dancers designated by Caller, join left hands and walk around each other back to own position.

ALLEMANDE RIGHT

Partners, or dancers designated by Caller, join right hands, then walk around each other to own position.

ARCH

Couple(s) join hands as directed by caller raise them above their heads allowing room for others to pass under.

BACK BY THE LEFT

After giving right hands across as in Star by the Right or Right Hand Mill, turn and return to own position by the left hand.

BACK TO THE BAR

Ladies to the center and return to place by backing up.

BALANCE

Partners, or dancers directed by Caller, face, join right hands, hop on the left foot crossing the right in front, hop on the right foot crossing the left in front. Repeat once. In some parts of the country to Honor, Address. Also, two steps back and two forward before a Swing. There are many variations.

BIRD IN THE CAGE

Active Couple walks to the Couple on right, or as directed by the Caller. They join hands in a circle and circle to the left. The First Lady, the BIRD, steps to the center of the circle and the other three continue to circle. This is usually followed by "The BIRD STEP OUT and the CROW HOP IN." The First Lady steps back into the circle and the First Gent steps into the Center.

BOW

Gents, with their hands by their sides, make a slight forward motion of the upper half of the body. In some parts of the country, it is done with a flourish. Watch the home dancers.

BREAK

Drop hands.

CAST OFF

Head Couples, or dancers designated by Caller, split the center of the Set by passing through the Couple opposite. In a Contra, such as the Virginia Reel, to walk down the outside of the Set to the foot. All face to the Caller's end of the hall. Ladies, led by the First Lady, turn to the right. Gents, led by the First Gent, turn to the left. Also, to take next place below in Contras.

CHAIN THEM BACK

Ladies return to Partners as in Ladies' Chain.

CHASSÉ (Sashay)

A slide-step. (Step-close, step-close.) Moving sideways. Also a cross-step in some parts of the country.

CHASSÉ BY YOUR PARTNER

Gent takes one step to the rear and three slide-steps to the right, then three slide-steps back to the left and one step forward. Ladies, at the same time, take three slide-steps to the left and three slide-steps back to place.

CIRCLE

Two or more persons joining hands and moving in a circular direction.

CORNER GENT

Gent on Lady's right.

CORNER LADY

Lady on Gent's left.

COUPLE

Gent and the Lady on his right.

CROSS OVER

Person(s) or Couple(s) exchanging positions.

CUT OFF

Person(s) or Couple(s) going between another Couple or Couples.

DIP

To go under an Arch.

DIP RIGHT THROUGH TO THE OTHER TWO

As Couple One comes back into the center of the Set after a Dip and Dive Six with Couples Two and Four they walk to Couple Three: Couples One and Three join hands and circle to the left half-way so that Couple Three have their backs to the center. Couple Three make an arch with their inside hands and Couple One passes under to Couple Four to repeat the Dip and Dive Six with Couples Four and Two. This latter part is done to the Call -- DUCK to the LAST and CIRCLE HALF, the INSIDE COUPLE ARCH, etc.

DIVE

To go under an Arch.

DIVIDE

To pass between another Couple.

DOCEY-DOE (Do-Si-Do Variation)

Two couples face each other. Gents pass their Partners in front of them, and, as Lady passes in front, Gent exchanges the Lady's left hand from his right to his left. Without turning, by raising his left hand above his head, he passes his Partner behind him, keeping hold of her left hand until she is again on his right-hand side. Ladies One and Two now pass each other by the left shoulders and each takes the opposite Gent by the right hand with her right hand. Each Gent passes the Lady round his right shoulder and, without turning, passes her around his back by raising his right hand above his head. Ladies now pass each other by the right shoulders and take Partners' left hands in their left hands. Each Gent places his right arm around Partner's waist and turns her counterclockwise to position. Sometimes called WESTERN DO-SI-DO.

DOS-A-DOS

Original spelling for Do-Si-Do. Same call.

DO-SI YOUR CORNERS

Corners grasp right wrists, walk around each other to place.

DO-SI YOUR PARTNERS

Partners grasp left wrists, walk around each other to place.

DO-SI-DO

Partners, or dancers designated by Callers, face each other. Walk around each other passing right and then left shoulders, back-to-back, to own position.

DOWN THE CENTER AND BACK

Contra-Dance Call. Actives link arms or join hands in the center of the formation and walk down the inside of the lines seven steps. Drop hands or arms and pivot around to each other, so that they remain on their own side. Walk back to position seven steps.

DUCK FOR THE OYSTER (INCLUDING DIVE FOR THE CLAM AND ON TO THE NEXT)

Active Couple walk to Couple on the right, or as directed by the Caller, join hands and circle half-way to the left. Active Couple is now on the outside of the Set and Visited Couple on the inside. Keeping hands joined the Visited Couple makes an arch with their inside hands and Active Couple passes under the arch three steps and back to place. Active Couple now makes the arch and Visited Couple passes under three steps (Call: DIVE for the CLAM) and back to place. Visited Couple again makes the arch and Active Couple passes under to next Couple or as directed by the Caller. In Square Dance the Active Couple and next Couple visited will circle to the left one and a half times prior to the start of the figure. In a Progressive Circle Dance the circle is ONCE to the left each time.

EIGHT HANDS AROUND

Four Couples in a Set join hands in a circle and circle to the left or right at the Caller's direction.

END COUPLES

Couples at the end of a Contra formation.

FALL BACK

To walk backward to previous position.

FIRST COUPLE

Usually Couple with their backs to the Caller. In some parts of the country First Couple are facing the Caller. Head Couple in Contra formation.

FIRST COUPLE RIGHT

Couple One walk to the Couple on their right.

FIRST GENT

Gent of Couple One. Head Gent in Contra formation.

FIRST LADY

Lady of Couple One. Head Lady in Contra formation.

FOOT COUPLE

In Contra, the last Couple in the Set. Always the opposite of the Active Couple in a Square Set.

FOOT GENT

Last Gent in Contra. Gent opposite Active Gent in a Square Set.

FOOT LADY

Last Lady in Contra. Lady opposite Active Lady in a Square Set.

FORWARD AND BACK

Three steps forward starting with left, Honor, and retire to place.

FORWARD AND THROUGH

In Progressive Circle, to pass right shoulders with opposite person and continue to the next Couple coming from opposite direction. In the Lancers, dancers on arriving at the opposite position, turn and face the center of the Set and await next Call.

FOUR HANDS ROUND

Two Couples join hands and circle to the left, or as Caller directs.

FOURTH COUPLE

Couple on First Couple's left.

FOURTH GENT

Gent of Couple Four.

GENTS' GRAND CHAIN

Same as for Ladies' Grand Chain.

GRAND RIGHT AND LEFT

Partners, or dancers designated by Caller, face and join right hands. Walk past each other giving the left hand to the next, the right to the next, the left to the next, etc. Also Right and Left Eight, Right and Left Grand and Hand over Hand.

HANDS AROUND

Couple or Couples, designated by Caller, join hands and circle to the left or as directed by the Caller.

HEAD COUPLE

In a Square Set, the Couple with their backs to the Caller. In some parts of the country, the Couple facing the Caller. Also, Top Couple. In Contra formation, the Couple nearest the Caller.

HEAD LADIES CROSS OVER

The Two HEAD Ladies, Ladies One and Three, walk across the Set to the opposite Gent and Stand on their right-hand side.

HOME

Couple's original position.

HONOR

A courtesy usually extended at the start of each new set of dances. Partners face. Ladies curtsy, Gents bow. Also known as Salute, Address, Balance. Watch the home dancers.

JOIN HANDS AND CIRCLE

Couple or Couples join hands and circle as directed by Caller.

LADIES CHAIN

(Change) Couples facing. Opposite Ladies walk to each other and take right hands. Walk past each other and each takes the opposite Gent by the left hand with her left. The Gent places his right arm around the Lady's waist and turns her counterclockwise so that on completion of the turn, the Couples again face. Honor. Usually followed by "Chain Them Back." Ladies return to Partners in the same manner to complete the figure.

LADIES SWING IN -- GENTS SWING OUT

In a Star formation such as the Texas Star with Gents in the center with left hands joined all walk counterclockwise to the right, the Gents release their left hands and back out, while the Ladies walk in and join hands in the center and all walk clockwise to the left.

LADY ACROSS THE HALL

Same as Opposite Lady.

LADY GO RIGHT

With Couple dividing the Set, the Lady turns to her right to go around the outside; also, to visit Gent on her right.

OPPOSITE LADY

Lady across from the Gent.

OTHER FELLOW'S LADY

Partner of the Visited Couple.

OTHER WAY ROUND

To go back in the direction from which Person(s) or Couple(s) were coming.

OUTSIDE THE RING

Outside of the Set.

PARTNERS

Gent and Lady on his right.

PROMENADE

Partners cross hands in a skating position and walk counterclockwise or as Caller directs.

QUADRILLE

Former name for Square. Still used in certain parts of the country. Used in this book in reference to waltzes.

REEL

First Couple hooks right elbows, turns one and a half times around so that the Lady faces the Gents' line and the Gent the Ladies' line. Lady hooks left elbow with the next Gent in line and turns once, while Gent hooks left elbows with the next Lady in line and turns once. First Couple now hooks right elbows once more and turns once; then each goes to the next Lady and Gent past the one just reeled, then back to each other until each one in the line has been turned.

RIGHT AND LEFT BACK

Right and left back into position.

RIGHT AND LEFT GRAND

Same as Grand Right and Left.

RIGHT AND LEFT

Opposite Couples walk to each other and each dancer takes his opposite by the right hand. Walk past, passing right shoulders, to other Couple's position. Partners face and take left hands. Gent places right hand under Lady's left forearm. Lady walks around and Gent backs around. Drop hands. Honor. Face other couple.

RIGHT HANDS CROSSED

(Right Hand Mill - Right Hand Round-Right Hand Star) Couple(s) join right hands in the center of the space between them. Circle to the left. Usually followed by Left Hands Back, Back by the Left --- Right hands are dropped and the left hands joined. Circle back to the right to own position.

RIGHT HAND STAR or STAR BY THE RIGHT

See Right Hands Crossed.

WRING THE DISHRAG

Partners, or as designated by Caller, join both hands. Turn away from each other, Gent clockwise, Lady counterclockwise, keeping hands joined and raising them high as turn is made. Note: This figure involves turning back-to-back without releasing hands and continuing in a full turn to original position. Repeat in the opposite direction.

SALUTE

See Honor, also a Military Salute.

SASHAY

See Chassé.

SECOND COUPLE

(Couple Two) Couple on Couple One's right. In some parts of New England and Michigan, Couple Two are opposite Couple One or the other Head Couple.

SEE-SAW YOUR PRETTY LITTLE TAW

Gents pass behind their own Partners and then in front, back to their own position as the Ladies take one step forward and one step back.

SET

(See Square Set) The four couples of a square, *or* the number of different dances done continuously without dancers leaving the floor.

SPLIT THE RING

Couple going through the center of the Set between the opposite Couple. Also, coming through the opposite Couple after promenading half-way around the Set.

SQUARE SET

Four Couples facing each other in a space about 10 feet by 10 feet. Couple One stands with their backs to the Caller. Couple Two are on Couple One's right. Couple Three face the Caller. Couple Four are on Couple One's left. Couples One and Three are also referred to as Head Couples; Couples Two and Four as Side Couples.

SQUARE YOUR SET

All Couples make certain that they are standing in their correct position in the set.

STAR BY THE RIGHT

See Right Hands Crossed.

STRAIGHT

To meet own Partner after a Grand Right and Left, or Grand Allemande.

SWING

1. Right elbows of partners placed together as couple circles in place.

2. Partners, or dancers designated by Caller, face. Gent takes one step to the left. Walks along side Partner. The outsides of the right feet are touching. The left feet are about six inches to the side with the toe of the left foot in line with the heel of the right. Take a regular dance arm position. Lean back away from each other to obtain leverage. With a slight pivot-step on the ball of the right foot, deep shoving around on the left, as if on a scooter. In some parts of the country, a simple walk-around step.

SWING IN THE CENTER

To Swing in the center of the Set or Contra formation.

SWING IN THE HALL

Active Couple(s) pass through or around another Couple and Swing on the OUTSIDE of the set.

SWING IN THE CORNER (See Allemande Left)

TAKE A PEEK

Active Couple walk to the Couple on the right, or as directed by the Caller, keeping inside hands joined they step aside from each other. The Lady looks around the back of the Visited Gent while the Gent looks around the back of the Visited Lady. Active Couple flirt with each other.

THIRD COUPLE

Couple facing Couple One. In some parts of New England and Michigan, Couple Three are on Couple One's right or the other Side Couple. Watch the home dancers.

THREE HANDS AROUND

One dancer visiting each couple and circling with them.

TURN RIGHT BACK

To go back in opposite direction.

SUGGESTED RECORD LIST FOR TOPEKA PUBLIC SCHOOLS

RHYTHM ACTIVITY AND FITNESS RECORDS

1.	Alley Cat	$ .94
2.	No Matter What Shape	.94
3.	John Phillip Sousa Marches (Bowmar)	5.95
4.	March from the River Kwai (Columbia)	.94
5.	Fun and Fitness for Primary Children (Bowmar)	5.95
6.	(Primary) Rhythm for Physical Fitness, P.E. 1 (Rec-o-Dance)	4.95
7.	Chicken Fat CF1009, LB738	.75
8.	Physical Fitness for Intermediate Grades, RRC 903	4.98
9.	Physical Fitness for Primary Grades, RRC 803	4.98
10.	Music for Physical Fitness (Bowmar)	5.95

PRIMARY FOLK DANCES

1.	Ruth Evans Folk Dance Series (with oral instruction)	7.50
2.	Shoemaker's Dance, RCA 45-6171	.98
3.	Chimes of Dunkirk, RCA 41-6176	.98
4.	Dance of Greeting, RCA 41-6183	.98
5.	Maypole Dance, RCA 41-6181	.98
6.	Pop Goes The Weasel, RCA 41-6180	.98
7.	Bingo, RCA 45-6172	.98
8.	Gustof's Skoal, RCA 41-6170	.98
9.	Turn Around Me, RCA 41-6182	.98
10.	The Wheat, RCA 41-6182	.98
11.	Seven Jumps, RCA 41-6171	.98
12.	Come Let Us Be Joyful, RCA 41-6177	.98
13.	Crested Hen, RCA 41-6170	.98
14.	Hansel and Gretel (same record as Turn Around Me) RCA 41-6182	.98
15.	Ace of Diamonds, RCA 41-6179	.98
16.	Csebogar, RCA 41-6182	.98

PRIMARY SINGING GAMES

1.	Singing Games Album #2 (Bowmar)	5.95
2.	Looby Lou, Folkraft 1184	1.45
3.	Carrousel, RCA 20432	.98
4.	Paw Paw Patch, Folkraft 1181	1.45
5.	Did You Ever See a Lassie, Folkraft 1183	1.43
6.	The Rainy Day Record (Bowmar) Album	5.95
7.	Pop Goes the Weasel, RCA 41-6180	.98
8.	Bingo, RCA 45-6172	.98
9.	Hokey Pokey -- Bunny Hop, Capital	.98

FUNDAMENTAL AND CREATIVE DANCE

Primary

1.	Rhythm Time #1 Bowmar, Circus Theme	5.95
2.	Rhythm Time #2 Bowmar	5.95

FUNDAMENTAL AND CREATIVE DANCE (cont.)

Primary (cont.)

3.	Rhythm Is Fun	$5.95
4.	RCA Victor -- Rhythms For Primary Grades, Vol. 1	4.61
5.	Childhood Rhythms, Series 1	5.50
6.	My Playful Scarf, CRG 1019	1.24
7.	My Playmate, the Wind, CRG 4501	1.24
8.	Dance a Story Series:	
	Little Duck	3.49
	Noah's Ark	3.49
	Magic Mountain	3.49
	Balloons	3.49
	Flappy Floppy	3.49
	The Toy Tree	3.49
	At the Beach	3.49

FOLK DANCES

Intermediate

1.	American Folk Dances, Album #5	5.95
2.	Folk Dance Series, Ruth Evans	7.50
3.	Bunny Hop, Capital 45 RPM	.98
4.	Irish Washerwoman, RCA 41-6178	.98
5.	Virginia Reel, RCA	.98
6.	Green Sleeves, RCA 41-6175	.98
7.	Schottische, MacGregor 4005	1.45
8.	Glow Worm, Windsor or MacGregor	1.45
9.	Heel and Toe Polka, MacGregor	
10.	Hora	
11.	Susanna	
12.	La Raspa, Glow Worm, Chestnut Tree, Sisken; RCA Victor (1 record, 45 RPM)	1.29
13.	Hora, Cherkassiya, Oh Susanna, The Irish Washerwoman; RCA Victor (1 record, 45 RPM)	1.29

INTERMEDIATE SQUARE DANCE

1.	Let's Square Dance, Album #1, RCA (oral calls)	2.89
2.	Let's Square Dance, Album #2, RCA (oral calls)	2.89
3.	Red River Valley	
4.	Home On The Range, MacGregor 7405	1.45

ACTIVITIES

ACTIVITIES

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OBSTACLE COURSE

INTRODUCTION

An obstacle course can be a contributing factor in the physical development of children. The crawling, climbing, pulling, walking, running and jumping can contribute greatly toward fitness. Perhaps its greatest asset lies in the variety it can give to preclass warm-up. A class could well run through the obstacle course for warm-ups instead of calisthenics.

Before a child runs an obstacle course he should be instructed in the proper technique of each obstacle. Every child should have an opportunity to practice on each obstacle until he becomes reasonably sure of its use.

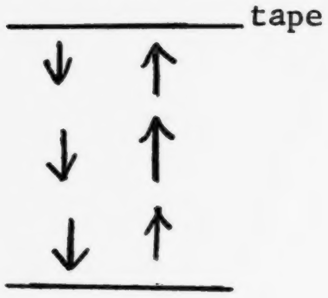
When using this type of activity the class should be divided into small groups. Separate groups should be placed at each station within the course. (Group size will depend on the number of obstacles in the course and the class size.) The first few times through the course it might be helpful for each group to remain at their station upon completion of the obstacle, until the instructions are given by the person in charge to advance to the next station. Later children will be able to progress through the course at their own speed.

When setting up outside courses, try to include as much of the playground equipment as possible. However, all courses will depend on the facilities available and the ingenuity of the teacher. Properly organized and carried out obstacle courses can be a beneficial and enjoyable part of your physical education program.

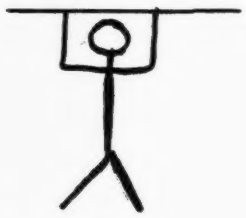
INDOOR OBSTACLE COURSE

Station I
Balance Beam

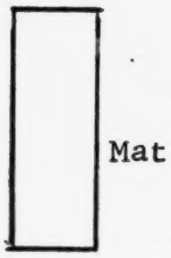
Station X
Shuttle Run



Station IX
Pull-Ups

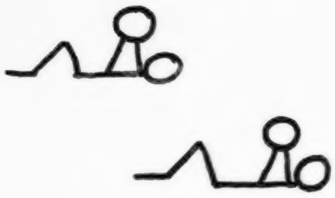


Station II
Bunny Hop

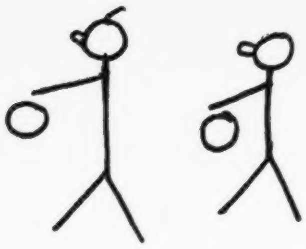


Station XI
Sit-Ups

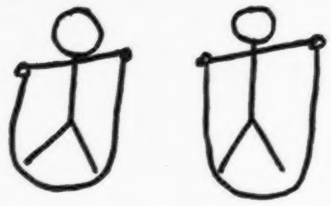
Station VIII
Medicine Ball Push



Station III
Ball Bounce



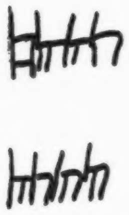
Station XII
Rope Skip



Station VII
Forward Roll

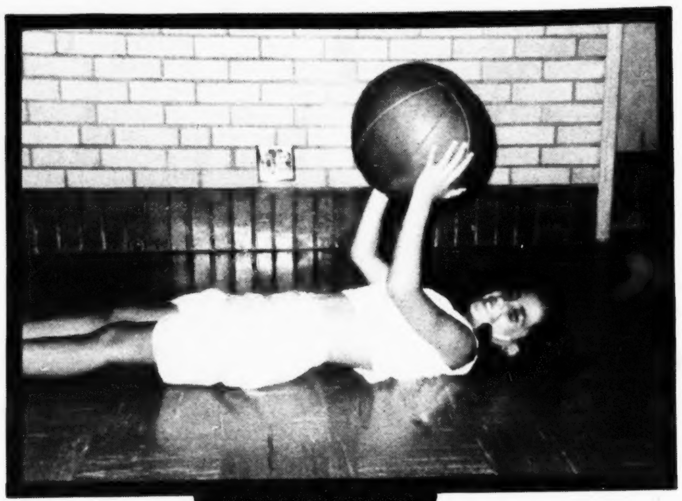
Station IV
Rope Climb

Station V
Crawl Through Chairs

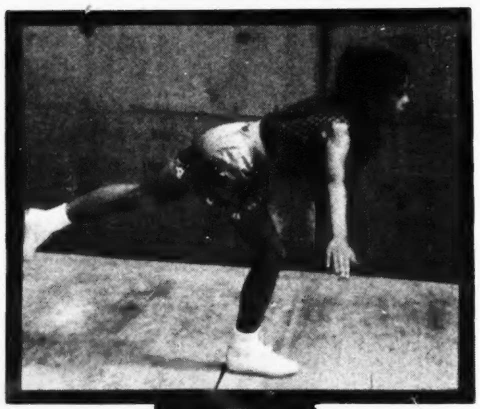


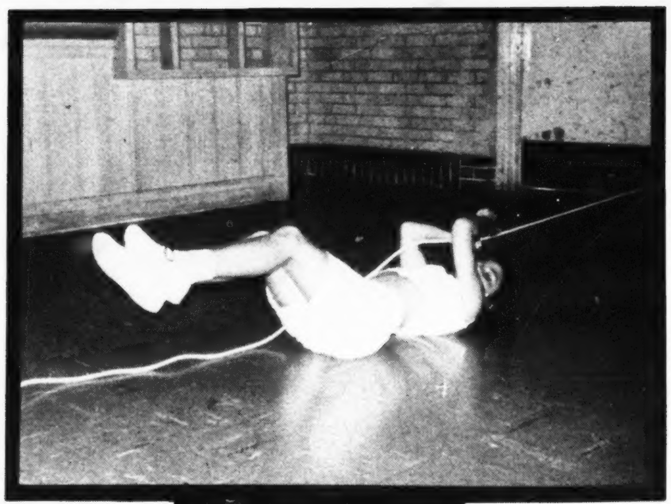
Station VI
Rope Pull

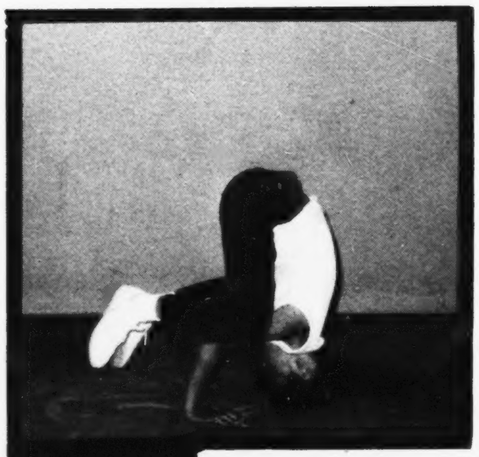
INDOOR OBSTACLE COURSE


BALLPUSH

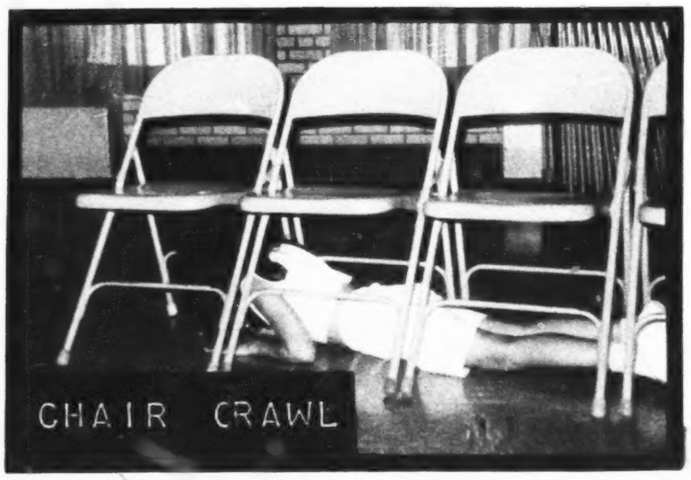
ROPE SKIP


ANGEL


ROPE PULL

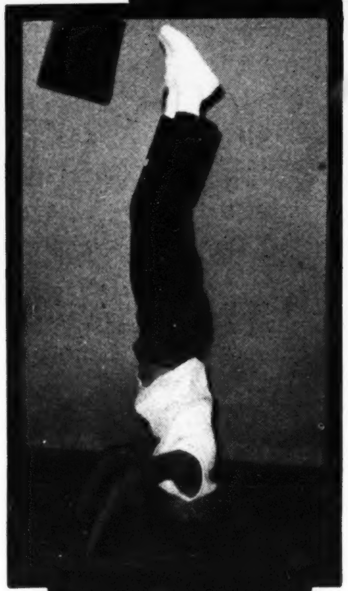

TRIPOD

PUSH UP

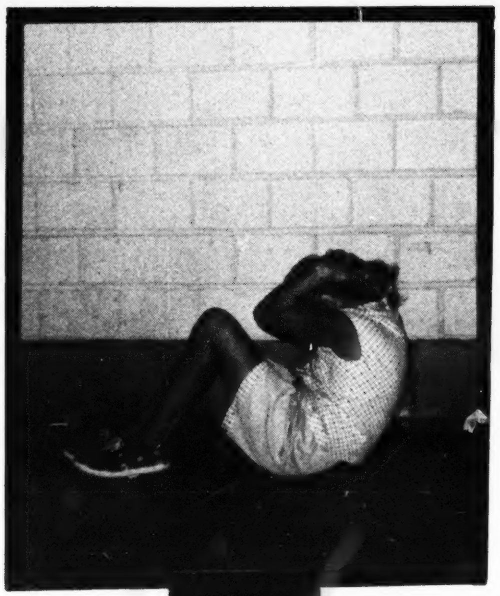

CHAIR CRAWL

ROPE CLIMB

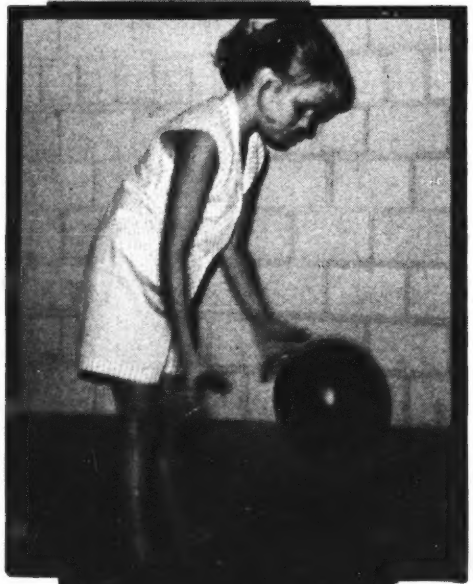
CHINUP



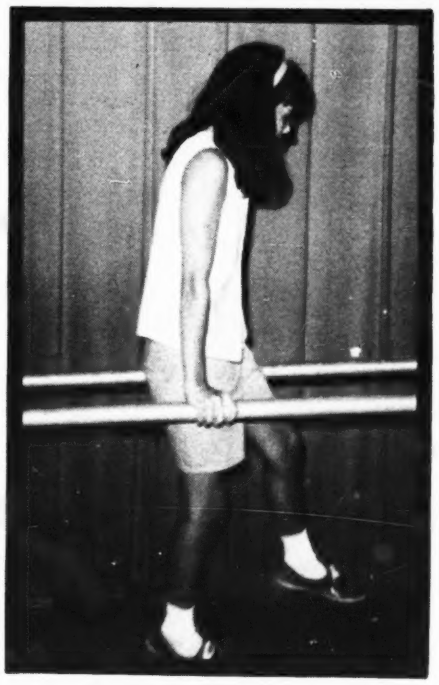
HEAD STAND



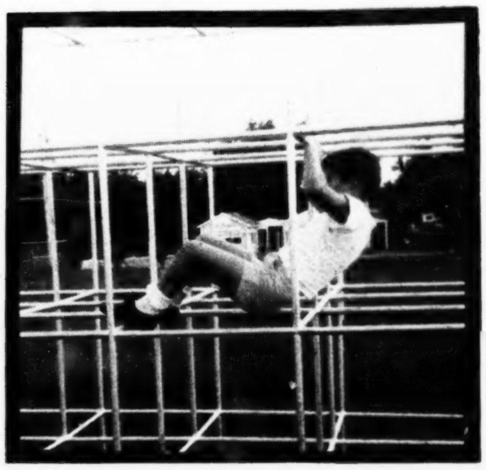
SITUP

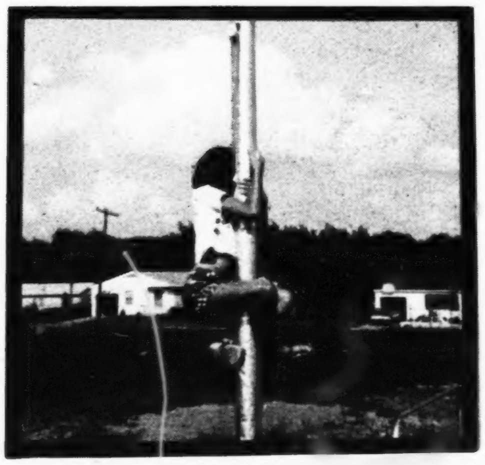


BALL BOUNCE

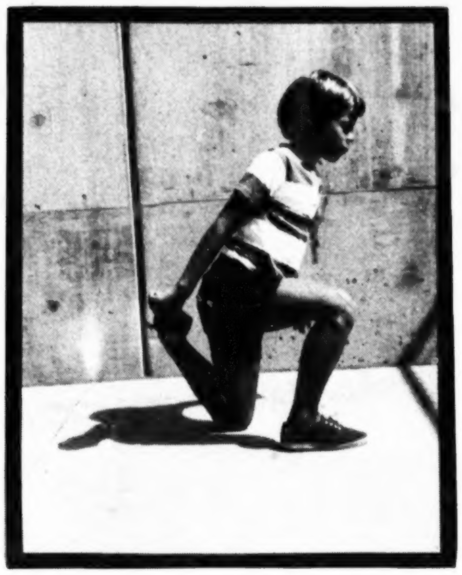


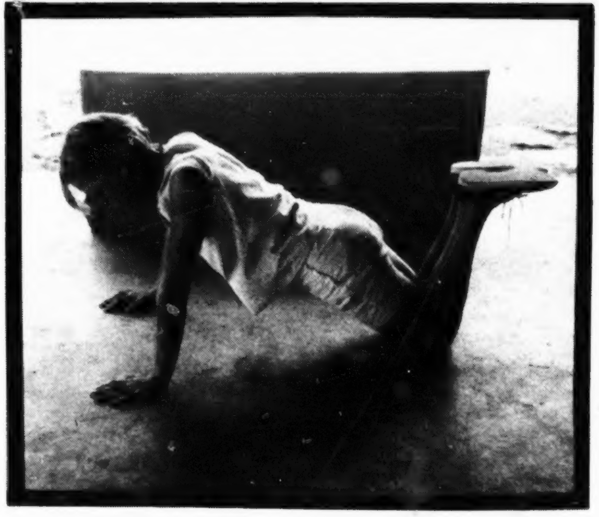
OUTDOOR OBSTACLE COURSE

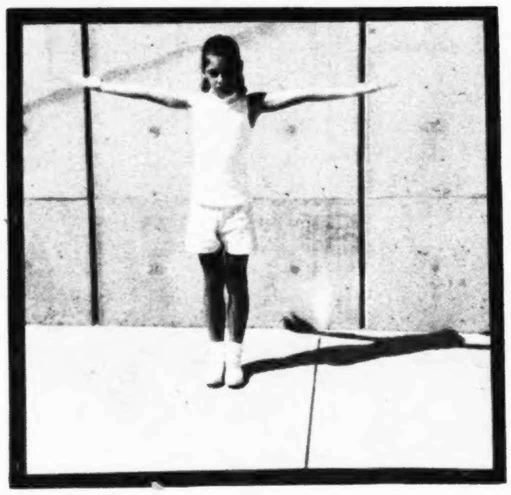




OUTDOOR OBSTACLE COURSE

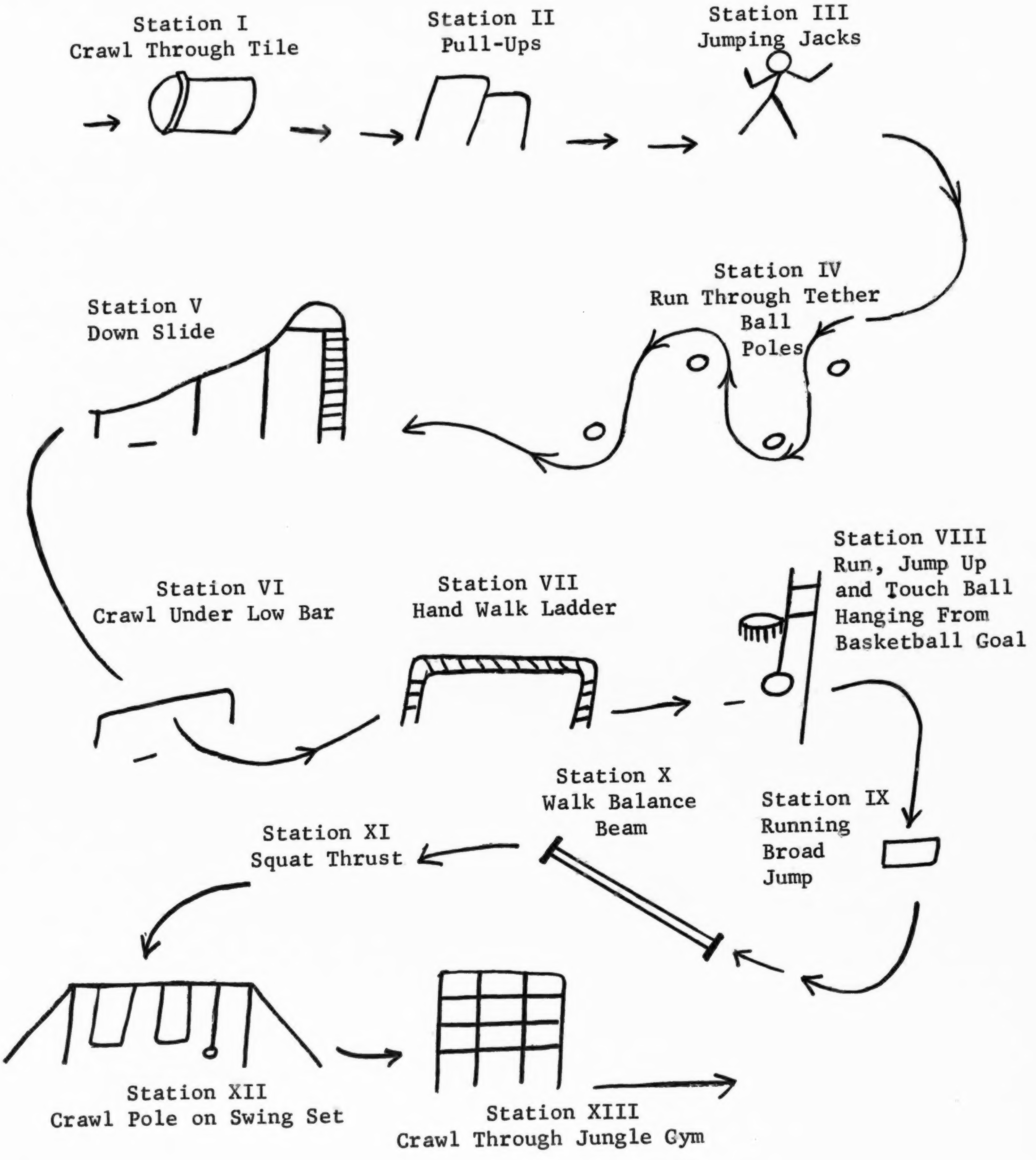






OUTDOOR OBSTACLE COURSE

The following is an example of an outdoor obstacle course. Not all schools have the same equipment and facilities. Make use of the equipment you have available, and intersperse these activities with various calisthenic exercises. Do the more difficult activities toward the beginning of the course and taper off at the end with the less difficult activities.


Station I
Crawl Through Tile
Station II
Pull-Ups
Station III
Jumping Jacks
Station IV
Run Through Tether Ball Poles
Station V
Down Slide
Station VI
Crawl Under Low Bar
Station VII
Hand Walk Ladder
Station VIII
Run, Jump Up and Touch Ball Hanging From Basketball Goal
Station IX
Running Broad Jump
Station X
Walk Balance Beam
Station XI
Squat Thrust
Station XII
Crawl Pole on Swing Set
Station XIII
Crawl Through Jungle Gym

ADDITIONAL ACTIVITIES FOR OBSTACLE COURSES

1. Animal Stunts
2. Tumbling Activities
3. Push Ups
4. Rocking Chairs
5. Running in Place
6. Running, skipping, hopping a certain distance or through and around different obstacles (Indian Clubs, Chairs, Boxes, etc.)
7. Climbing Steps
8. Stepping up onto chairs and off

Additional activities for obstacle courses may be found in the calisthenics -- Exercise Section.

LUMMI STICKS

INTRODUCTION: Lummi stick rhythms are believed to be first developed by the Indians. The activity may be done while sitting Indian style on the floor. Elementary beats may be introduced in the primary grades and patterns developed as children are ready for them.

Literature by optometrists, psychologists and remedial reading specialists reinforces convictions of physical educators that there is direct relationship between bilateral movement skills and academic achievement in most young children.

DEFINITION OF BILATERAL MOVEMENT: To be able to maneuver on two sides, moving from side to side, matching or switching opposite sides.

Primary teachers should develop bilateral movement skills of children, which in turn will reinforce the reading and writing skills. The activities to develop bilateral movements, to mention a few are: tossing, catching, and coordination skills. These develop hand-eye coordination plus peripheral vision and timing skills. These, with other related activities are suggested as a means of increasing a child's academic and physical potentials.

For beginners Lummi Sticks must first be used individually advancing to two facing each other about two feet apart and finally advancing to sets of four.

SUGGESTED ACTIVITIES AND GOALS TO BE REACHED AT EACH LEVEL:

Kindergarten - Grade One: The main goal at this level is to develop a sense of rhythms by following a basic beat of a 4/4 time record as "Glow Worm," and other suitably timed records. Change the monotony of listening to the same record all the time, and be creative yourself. A limited amount of actual exchange of sticks is tried at this level due to the lack of reflex development at this age.

Grade Two - Grade Three: The same skills prevail for this level as the first except basic exchange activities are introduced, such as the exchanges between the same hands, right to right or left to left. Also, such activities as flips, cross taps, and reverse taps may be used.

Grade Four - Grade Five - Grade Six: The activities increase to such things as the square exchange, etc. The record times should vary too, introducing 2/4 time records which will develop new interest and routines. At this age encourage routine development from the students themselves. If creative ideas are developed and exchanged with the students, this is the highest goal to be attained through this activity.

LUMMI STICKS ACTIVITIES: Counts 1-3 may be beats on the floor or in the air or a combination of the two.

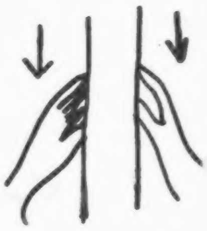
Individual Activities:
1. One Two Three Together
2. One Two Three Exchange Hands
3. One Two Three Right Hand Flip
4. One Two Three Left Hand Flip
5. One Two Three Double Flip
6. One Two Three Two Ends Together
7. One Two Three Wrist Cross

Dual Activities:
1. One Two Three Right Hand Switch
2. One Two Three Left Hand Switch
3. One Two Three Right Hands Together
4. One Two Three Left Hands Together
5. One Two Three Both Hands Together
6. One Two Three Double Switch
7. One Two Three Left and Right Switch
8. One Two Three Square
9. One Two Three Right Hand Flip to Partner
10. One Two Three Left Hand Flip to Partner
11. One Two Three Double Flip, One Inside, Other Outside

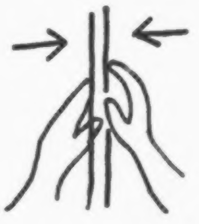
Activities For More Than Two: Any number of participants, any variation of activities and numerous records may be used. The intermediate child should take the basic maneuvers and create his own lummi activity with many unusual and different variations. Encourage creativeness after teaching the basic steps.

LUMMI STICK ACTION ILLUSTRATIONS:

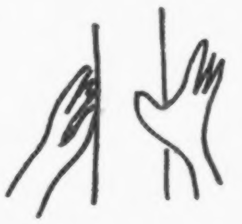
Actions: An action is a single movement of the Lummi Sticks done simultaneously by each partner and performed to one beat.



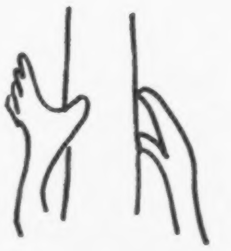
tap down



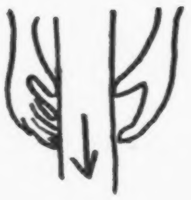
tap together



toss right



toss left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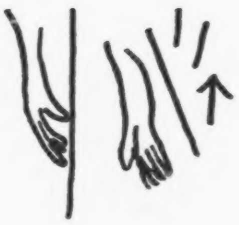
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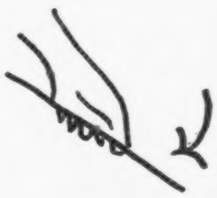
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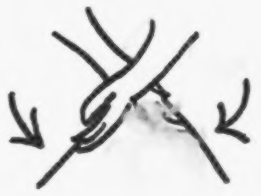

cross tap

A good record to aid instruction of lummi sticks is: Lummi Stick Record of Instruction, by Johnny Pearson, produced by Twinson Company, 433 La Prenda Road, Los Altos, California.

BEAN BAGS

INTRODUCTION: Activities using bean bags are excellent exploratory activities for primary children. They provide good opportunity for throwing and catching skills, promoting good hand-eye coordination. All activities should be bilateral, developing both the right and left sides or limbs. There should be enough bean bags so that each child may have one for his exclusive use. Activities should consider the use of all parts of the body including the arms, legs, head, and trunk.

The following suggested routines will provide for the teacher and the children ideas upon which other activities can be developed. The activities are classified into the following categories:

INDIVIDUAL ACTIVITIES:

1. A. Toss upward and catch. One hand, both hands, back of hands.
    B. Toss overhead, turn and catch.
    C. Toss upward, turn completely around and catch.
    D. Toss upward, touch the floor and catch.
    E. Toss forward, run and catch.
    F. Toss overhead from one side to the other.
2. A. Balance bean bag on instep. Walk, hop, swing leg forward and back with bag balanced on instep.
    B. Toss to self from toe, from knee, from heel.
    C. Place bean bag on both feet and toss to self.
    D. Place bean bag between feet and toss to self.
    E. Place bean bag between feet and jump several times.
3. A. From lying on back position -- toss to self from various arm positions. Toss bag to self from toe, from both feet.
    B. Using both feet, bring bean bag overhead and deposit back of head. Try bringing it up and depositing to the side.
4. A. With bean bag on head, walk, run, skip, hop, jump without losing bag.
    B. Toss bag forward from head to hands. Toss sideways and catch. Toss backward. Toss bean bag for distance from head.
5. A. From a standing position, throw bean bag into the air. Sit down quickly and catch.
    B. Begin with sitting position, throw and stand up and catch. Repeat with a lying down sequence.
    C. Try juggling with two bags. Try with three bags.

D. With bean bag balanced on head, sit down, get up, lie down, get up.
E. With the bean bag pressed between the knees, hop like a kangaroo.

PARTNER ACTIVITIES:

1. Toss back and forth using different types of throws -- right hand, left hand, under leg, around the back, etc.
2. Toss with bean bag balanced on head, elbow, knee.
3. With back to partner, take bunny hop position, kick bag back to partner.
4. A. Use two bags at a time -- each with a bag, throw back and forth at the same time.
   B. Try tossing both bags at the same time using various means of throwing.
   C. Try keeping three bags moving between two people.

(Refer to Relays Section for more ideas concerning bean bags.)

ROPE CLIMBING

INTRODUCTION: Rope climbing has high developmental possibilities of the upper trunk and arms, together with good training in coordination of the different parts of the body. In considering a program of rope climbing skills the following points should be considered:

FUNDAMENTAL STEPS TO MASTER FOR ROPE CLIMBING:

1. Pull-Ups
2. Find ropes with your legs
3. Pull up and cross legs
4. Review hand movements while standing on mat.
5. Climbing
6. Descending

SAFETY RULES FOR ROPE CLIMBING:

1. The most important rule of all is the one of ATTITUDE. The person climbing and those sitting must take rope climbing in a serious frame of mind. No funny acts or comments should be tolerated when one approaches the rope, or is on the rope climbing or descending.
2. No swinging.
3. Always insist that boys and girls climb as prescribed in the basic fundamental steps.
4. Do not jump off the rope when descending. Dismount or get off the ropes as gently as you approached for climbing.
5. Do not allow anyone to climb if they have not mastered the basic fundamentals. Remember, the object for offering rope climbing is not to see how many can reach the top as soon as possible, but as a means of fulfilling the needs of today's boys and girls.
6. Always have a tumbling mat under each rope.

PULL-UPS: Stand close to the rope and grasp the rope above the head. From this position, pull your weight from the floor until your eyes are about even with your highest thumb. You may keep the legs straight or bend the knees. But do not hold on to the rope with your legs when doing pull-ups.

This drill is designed for boys and girls to evaluate their strength in the upper portions of their bodies, and for teachers to observe their pupils physical needs in this area.

FIND THE ROPE WITH YOUR LEGS: The rope should be between the crossed legs of the person when climbing and descending on the ropes. (After a child has gained the strength, confidence, and has mastered all the climbing fundamentals, and after a child has climbed many times, then and only then shall he be permitted to climb without the use of his legs. Climbing in this fashion should be as gradual as it was when the ropes were first presented.) When using the legs the rope should be firmly held by three points:

1. The outside border of both feet with the end of the rope between the shoe laces and the heels.
2. The legs (the front of one and the back of the other)
3. The knees (the inside border of both)

As a pupil finds the rope with his or her legs, check to see if the rope is held by those three points. If not, then that person should be told to come down and start over.

Here are two methods for teaching pupils how to find the rope with their legs:

1. From the standing position: While standing close to the rope, raise one leg bending that knee. Keep that foot flat (parallel to the floor). Now place the rope across the leg from the outside. Place it across the shoe laces from the outside, then across the lower leg about midway, and along the inside of the knee. Check the three points mentioned earlier before the second leg is placed on the rope. (Outside border of foot, across the leg, inside border of knee) If all is in order, then raise the second foot from the floor and bring it in front of the rope and place it on top of the rope. Hold the rope firmly with the three points.
2. From the pull-up position: Pull up the rope keeping legs straight. Cross one leg in front of the rope and the other in back of the rope. Clasp the rope with the outside border of the feet. As this is done the rope usually will fall in place between the legs and knees.

PULL-UP, CROSS LEGS AND DESCEND: Pull-up the rope, find the rope with your legs and hold for about 10 seconds. (Count slowly to ten.) The eyes should be about even with the highest thumb. Lower self by moving the top hand under the bottom hand. Look at your hands as you descend. Do not allow anyone to jump to come down.

HAND MOVEMENTS WHILE STANDING: While standing on the floor, have boys and girls who have mastered the pull-up for 10 seconds and can find the ropes correctly with their legs practice this drill a few times before letting them climb. As they stand on the floor they move the hands up the rope, hand over hand, to as far as they can reach, then bring them down hand under hand.

CLIMBING: Remember, before a boy or girl should be allowed to climb, they should have mastered the fundamentals of pull-ups, finding the rope with their legs correctly, and the hand movements. If they have, then they are ready for climbing. As they learn to and are able to climb, insist they do not go to the top the first few times. Encourage them to gradually increase their height each time they climb.

Walk up to the rope. Grasp the rope over head with space between the hands. Pull yourself up the rope until eyes are even with the highest thumb. Now grasp the rope between the legs (3 points). Look up the rope as you move your hands upwards, hand over hand about two or three times. Hold the hands in place and gently relax your legs from the rope. Keep gentle contact with the rope as you pull your legs upwards and re-grasp the rope with your legs. Remember . . . keep looking up. The hands are held in place when the legs are being pulled upwards. The legs are held in place when the hands are moving.

DESCENDING: It is equally important that a person know the correct way to descend as it is to climb. Therefore, insist that all boys and girls conform to this procedure for descending, regardless of what they say about having learned how to climb the rope. Some of the faults usually observed are:

1. That they will slide down the rope without moving their hands. Doing this will cause a severe rope burn on the hands.
2. Some youngsters will let the rope go with their legs and come down so far and then jump.
3. Some will try to come down too fast.
4. Others will want to look as they descend.

These are but a few of the faults but as you observe your class you will become aware of other techniques developed incorrectly.

As a climber descends he should look at his hands, relax his legs gently, and begin the hand movements. (Hand under hand) Gradually lower self as you move the top hand underneath the bottom hand and re-grasp. Take a slight pause between each descending movement.

BALANCE BEAM

INTRODUCTION: The child with a dominance problem usually has little awareness of his body as consisting of two sides. In order to keep from falling off the balance beam, his feet and legs must take turns and his arms must assist with the balancing. As he learns to walk forward, backward, halfway forward, then turn on the board and return to the beginning; he discovers not only that he has two sides, but that the two sides can help each other, and he learns how to coordinate muscularly and motor-wise to make both sides work together.

VALUES OF BALANCE BEAM TRAINING: The specific values of working on the balance beam are:

1. An accurate sense of balance is gained through work on the balance beam.
2. A feeling of confidence at heights and in a narrow and restricted area is developed.
3. Control and coordination of bodily movements is also developed.
4. Strength is developed throughout the entire body.

PROCEDURE EVALUATION: Primary function to be observed with the balance beam is that of balance.

By adapting many of the activities described later on, you can provide experiences which will aid the child in development of dynamic balance and contribute to the learning of laterality and directionality.

THREE BASIC PROCEDURES ON BALANCE BEAM:

1. Walking Forward
   A. Directions:
      (1) Start the student at one end of the beam.
      (2) Ask him to slowly walk, not run, to the other end.
      (3) Give no further instructions.
   B. Observation:
      (1) Observe the manner in which the student is able to balance himself on the beam.
      (2) Is the student able to catch his balance and correct himself when he is in danger of falling off?
      (3) For beginners having difficulty, the four-inch surface is used.
      (4) For the student who has extreme difficulty, please refer to the section of Special Adaptations.
      (5) When the task is difficult and it may be for many at first, you should help the student by holding onto his hand. Do not force the student since he may develop a fear reaction which will interfere with further training.
   C. Evaluation: Inadequate performance in this task is indicated by failure to maintain balance. Watch the manner in which the student maintains his balance.
      (1) Does he use one side of the body much more consistently than the other? For example -- does he use one arm almost exclusively as a counter-balance? If so, balance board and balance beam training can be modified to help him learn to use both sides together. Ask the student to walk the balance beam while holding a broomstick or yardstick in the manner in which a tightrope walker holds a balance pole. When he makes a balancing movement with one side, a compensatory movement of the opposite side is forced upon him by the pole.
      (2) Does he use his two arms symmetrically during too much of his performance? If this happens, give the student two objects to carry in his hands as he balances. One of the objects should be markedly heavier than the other.

      The student should place each foot squarely on the beam so that both toe and heel make contact at each step.

2. Walking Backward
   A. Directions:
      (1) Start the student at one end of the beam with his back toward it and the beam extended out behind him.
      (2) Ask him to step up on the beam and walk backward to the other end. The same avoidance behaviors discussed in the walking forward section of this activity may be encountered here and dealt with in the same manner. In addition, in the backward task the student may twist his body so that he is able to look behind him to see where he is going. If this occurs, ask the student if he can walk the beam backwards without looking. Stand in front of him and ask him to keep looking at you or an object while he walks the beam.
   B. Evaluation: Inadequate performance is indicated by frequent loss of balance and by stepping off the beam more than twice.

(1) For the student who has trouble with the backward direction, the "stunts" described in the Teacher's Guide for Physical Education, Kindergarten and Grade One, may be useful, particularly the Crab Walk and the Elephant Walk.
(2) Do not force the student, but encourage and help him through the activity.

Eyes straight ahead and focussed on an object helps retain the student's balance. Student should place each foot squarely on the beam so that both toe and heel make contact at each step.

3. Walking Side-Step
   A. Directions:
      (1) Start the student at one end of the beam facing at a right angle to it so that the beam extends to his right.
      (2) Ask the student to step up on the beam and walk side-step to the other end.
      (3) If the student takes unusually large strides, ask him to step normally.
   B. Observations:
      (1) Observe whether the student is able to shift his weight from one foot to the other.
      (2) Some students will try to cross one leg over the other.
      (3) Notice any hesitation or confusion when movement must change from one foot to the other.
      (4) The student should move his right foot to the right and bring his left foot up to it.
      (5) Some students you may find will walk the beam in one direction but not the other.
   C. Evaluation:
      (1) This activity is designed to provide additional information regarding the use of the two sides of the body.
      (2) It is particularly useful in identifying the student who is too one-sided. Watch for the child who has particular difficulty in one direction (stepping off the beam more than twice) and for the child who obviously performs more easily in one direction than in the other.

BALANCE BEAM EXERCISES FOR ALL GRADES:

1. Walk forward on beam, arms held sideward.
2. Walk backward on beam, arms held sideward.
3. With arms held sideward, walk to the middle, turn around and walk backward.
4. Walk forward to the middle of the beam, then turn and walk the remaining distance sideward left with weight on the balls of the feet.
5. Walk to center of beam, then turn and continue sideward right.
6. Walk forward with left foot always in front of right.
7. Walk forward with right foot always in front of left.
8. Walk backward with left foot always in front of the right.
9. Walk backward with right foot always in front of the left.
10. Walk forward with hands on hips.
11. Walk backward with hands on hips.
12. Walk forward and pick up a blackboard eraser from the middle of the beam.
13. Walk forward to center, kneel on one knee, rise and continue to end of beam.

14. Walk forward with eraser balanced on top of the head.
15. Walk backward with eraser balanced on top of the head.
16. Place eraser at center of beam. Walk to center, place eraser on top of head, continue to end of beam.
17. Have partners hold a wand 12 inches above the center of the beam. Walk forward on beam and step over the wand.
18. Walk backward and step over wand.
19. Have wand held at height of 3 feet. Walk forward and pass under it.
20. Walk backward and pass under the wand.
21. Walk forward to middle of beam, kneel on one knee, straighten right leg forward until heel is on the beam and knee is straight. Rise and walk to end of beam.
22. Walk forward to middle of beam, kneel on one knee, straighten left leg forward until heel is on the beam and knee is straight. Rise and walk to end of beam.
23. Walk backward to middle of beam, kneel on one knee, straighten right leg forward until heel is on the beam and knee is straight. Rise and walk to end of beam.
24. Walk backward to middle of beam, kneel on one knee, straighten left leg forward until heel is on the beam and knee is straight. Rise and walk to end of beam.
25. Hop on right foot, the full length of the beam.
26. Hop on left foot, the full length of the beam.
27. Hop on right foot, the full length of the beam, then turn around and hop back.
28. Hop on left foot, the full length of the beam, and then turn around and hop back.
29. Walk to the middle of the beam, balance on one foot, turn around on this foot and walk backward to end of beam.
30. With arms clasped about body in rear, walk the beam forward.
31. With arms clasped about body in rear, walk forward to the middle, turn around once, walk backward the remaining distance.
32. Place eraser at middle of beam, walk out to it, kneel on one knee, place eraser on top of head, rise, turn around and walk backward the remaining distance.
33. Walk the beam backward with an eraser balanced on the back of each hand. At the center, turn around and walk backward to the end of the beam.
34. Walk to the middle of the beam, do a right-side support, rise and then walk to the end.
35. Walk to middle of beam, do a left-side support, rise and walk to the end.
36. Place eraser at middle of beam. Walk out to it, kneel on one knee, pick up eraser and place it on the beam behind pupil, rise and continue to the end.
37. Walk to middle of beam, do a balance stand on one foot, arms held sideward with trunk and free leg held horizontally.
38. Place eraser at middle of beam, walk beam left sideward, pick up eraser, place it on right side of beam, turn around and walk right sideward to end of beam.
39. Hold wand 15 inches above beam. Balance eraser on head, walk forward stepping over wand.
40. Hold wand 15 inches above beam. Balance eraser on head, walk backward stepping over wand.
41. Hold wand 15 inches above beam. Balance eraser on head, walk sideward right, stepping over wand.

42. Hold wand 15 inches above beam. Balance eraser on head, walk sideward left, stepping over wand.
43. Have wand held at height of 3 feet. Walk forward, hands on hips, and pass under it.
44. Walk backward, hands on hips, and pass under the wand.
45. Fold a piece of paper at right angle so it will stand on the beam at the middle. Walk to paper, kneel, pick it up with teeth, rise and walk to end of beam.
46. Place paper as in 45. Walk out to it, do a right-side support, pick up paper with teeth and walk to end of beam.
47. Place paper as in 45. Walk out to it, do a left-side support, pick up paper with teeth and walk to end of beam.
48. Hop to middle of beam on right foot. Turn around on same foot and hop backward to end of beam.
49. Stand on one foot, eyes closed before walking the beam, with eyes open.
50. Walk beam forward, eyes closed.
51. Walk beam backward, eyes closed.
52. Walk beam sideward right, eyes closed.
53. Stand on beam, feet side by side, eyes closed and record number of seconds balance is maintained.
54. Stand on beam, one foot in advance of the other, eyes closed, and record number of seconds balance is maintained.
55. Stand on right foot, eyes closed, and record number of seconds balance is maintained.
56. Stand on left foot, eyes closed, and record number of seconds balance is maintained.
57. Walk beam sideward left, eyes closed.
58. Partners start at opposite end, walk to middle, pass each other and continue to end of beam.
59. Place hands on beam, have partner hold legs (as in wheelbarrow race) and walk to end of beam.
60. Same as 59, but partner walks with his feet on the beam, instead of the ground, straddling the beam.
61. "Cat Walk" on beam. Walk on "all fours," hands and feet on beam.

SPECIAL ADAPTATIONS: For the student who is having exceptional difficulty, the task of walking the two-by-four beam may prove too difficult. For such a student, you will have to decrease the difficulty of the task. You may start with a paper alley, constructed by laying a strip of newspaper or wrapping paper along the floor, or a "street" marked out by two parallel paper strips placed along the floor with the width between them adjusted to the needs of the student. The student is then required to walk within the alley, or "street" without getting off. In this manner, you teach the student to control the gross direction of his movement before you introduce more complicated concepts of balance.

When the student has learned control under those rather simple demands, you can begin to increase the demands by reducing the width of the "street." As he is able to perform he can then be asked to perform on the beam.

Students may fear the height of the two-by-four beam, even though it is only two or three inches off the floor. For such students, it is desirable to start with activities where there is no height from the floor. Thus a four-inch strip of paper may be substituted for the beam. In like manner, the student can be started with the beam flat on the floor and only later be introduced to the beam off the floor on the braces.

Students displaying such gross lack of control will be found to be apprehensive of any task requiring more refined control. Thus, they will require the presence and support of you. The student may wish to hold your hand. You can offer such support and be very careful of requiring greater control than the student possesses. At the same time, you should encourage the student to dispense with such support as soon as his control develops to the point where he no longer needs it.

ROPE SKIPPING

INTRODUCTION: Rope skipping as we know it today was known and enjoyed centuries ago in the Far East and Europe. Not only was it a form of recreation for children, but also for youths and adults of those eras. The rope for thousands of years has been used as a sign of strength in ritual rites and contests.

Today rope skipping is recognized as one of the finest body and health builders. It develops agility, muscular coordination, and endurance. Athletes and boxers find it a conditioner second to none, as it develops all the body muscles and the lungs as well. To these benefits may be added a truer sense of timing, adeptness of performance, exhilaration of accomplishment and successful endeavor.

Rope skipping, for the most part, is a creative activity and those teaching it should, after starting skippers in simple routines, allow them to create on their own.

The length of the rope depends on the size of the skipper. To assure the proper length, have each skipper place one end of the rope in one armpit, follow down under both feet, measure to the other armpit, add about six inches more and cut the rope.

GOOD FORM IN ROPE SKIPPING:

- A. Feet, ankles, and knees together.
- B. Head erect, back straight, chest out, and eyes up.
- C. A jump of about an inch off the floor.
- D. Each landing must be on the balls of the feet with the knees bent slightly to break the shock of the landing.
- E. The upper arms are close to the sides with the hands about eighteen inches from the sides.

ROPE SKIPPING FOR ALL GRADES (DIFFERENT ROUTINES):

- A. Individual Rope:
    1. Turn rope forward - jump on toes of both feet.
    2. Turn rope forward - jump on right foot.
    3. Turn rope forward - jump on left foot.
    4. Turn rope backward - jump on both feet.
    5. Turn rope backward - jump on right foot.
    6. Turn rope backward - jump on left foot.
    7. Turn rope forward - jump first on right foot, then on left.
    8. Turn rope backward - jump first on right foot, then on left.
    9. Turn rope forward - progress forward in a run.
    10. Turn rope backward - progress backward in a run.
    11. Turn rope forward - progress forward in a skip.

12. Turn rope backward - progress backward in a skip.
13. Turn rope forward - on the odd count ordinary jump - on the even count cross hands in front of body making a loop through which the child jumps.
14. Turn rope forward - hold one leg high - knees straight - toes pointed - jump on other foot.
15. Same as 14 - but throw raised leg forward on one jump and backward on the next jump.
16. Turn rope forward - jump with feet spread sideward.
17. Turn rope forward - jump with feet spread forward and backward.
18. Turn rope forward - rocker - leap forward on one foot, leap backward onto the other foot.
19. Click handles of rope together or clap hands each time rope is jumped.
20. Double jump forward. The student makes two jumps to each turn of the rope. (One jump is made while the rope is overhead.)
21. Figure 8. Swing the rope in front and side of body to form a figure 8. Alternate this with a regular jump.
22. Cradling. Swing the rope backward and forward under the feet.
23. Turn rope forward - jump and land with feet crossed, alternating the position of feet on each jump.
24. Turn rope forward - click heels together while in the air.
25. Turn rope forward - twice on each jump. (This necessitates very fast turning.)
26. Turn rope forward - move sideward right (or left) on each jump.
27. Grasp both ends of rope in one hand - assume deep knee-bend position, and swing rope in a circular path near ground or floor and jump the rope.
    a. Jump rope so it passes under both feet.
    b. Jump with right or left foot.
    c. Same as a and b using the other hand.
    d. Same as a, b, and c turning the rope in a counterclockwise direction.
28. To change direction of rope or to permit jumper to make a different type of jump, use the slip - student swings rope to one side maintaining same jumping rhythm.
29. Criss-Cross Jump. As rope passes in front of body, move right hand to left side of body and left hand to right side, letting the rope pass under the feet with arms in this position.

B. INDIVIDUAL ROPE ROUTINES, PARTNERS JUMPING:

1. Number 1 turns rope forward - Number 2 runs in, faces his partner, and both jump.
2. Same as 1 but turn rope backward.
3. Number 1 turns rope forward - Number 2 runs in, turns his back to partner.
4. Number 1 turns rope forward - Number 2 runs in behind partner.
5. Partners stand side-by-side - inside hands joined - outside hands turning the ropes.
6. Number 1 turns rope forward - Number 2 runs in, faces Number 1 and executes quarter, half, and full turns on each jump.
7. Number 1 turns rope forward - Number 2 runs in, turns back to Number 1 and bounces a ball.

8. Partners stand side-by-side, clasp left hands, face opposite directions, and each turns a rope end in right hand. (For one, the rope will be turning forward, for the other it will be turning backward.)
9. Same as 8, but clasp right hands.
10. Jumpers stand back-to-back and each turns a rope end in right hand.
11. Same as 10, but turn rope with left hands.
12. Turn rope forward, partner runs in and jumps, clasping one ankle while jumping.
13. Partners stand side-by-side, jump with inside knees raised.
14. Three partners: Number 1 turns rope forward, Number 2 runs in front, Number 3 runs in behind, and all three jump the rope.
15. Each partner with a single rope. Jumpers face each other and jump over both ropes at the same time. (One student turns rope forward - one turns rope backward.
16. Jump partner's rope. Jump alternately, first over one partner's rope and then the other's rope.

C. LONG ROPE - TWO PUPILS TURNING:
1. Hold rope various heights from ground - students run and jump across rope.
2. Hold two ropes shoulder width apart and same height from ground. Jumpers jump first rope, then second rope.
3. Same as 1 but one turner sends a "wave" along the rope. (Make it "wiggle" like a snake.)
4. Same as 2 but each turner sends a "wave" down the rope in his right hand.
5. Same as 1 but turners swing rope back and forth near ground. Students jump the rope.
6. Build a house. Rope is held a few inches above the ground. Each time all the jumpers complete a trial, the rope is raised higher.
7. With arms stretched sideward hold two ropes - the rope nearer the children is held low - the other rope is held higher. Students jump low rope and run under high rope.
8. Run through "revolving doors." (When rope is turned forward toward jumpers it is called front door. When it is turned backward away from jumpers it is called back door.)
    a. Run under rope - front door.
    b. Run through front and back doors. (When running through back door, students must make one jump.)
    c. Run in (front door) jump once - run out.
    d. Increase to any definite number of jumps.
    e. Run in back door - jump once - run out.
    f. Increase to any definite number of jumps.
    g. Run in front door - jump on one foot.
    h. Run in front door - jump on alternate feet.
    i. Increase to any definite number of jumps but progress toward one end of rope, necessitating higher jumps each time (climb ladder).
    j. Increase to any definite number of jumps but do 1/4, 1/2, 3/4, and full turns in the air.
    k. Run in - jump 10 counts and run out on opposite side.
    l. Run in - jump 10 counts and run out on same side entered from.
    m. Touch floor with hands on every other jump.

n. Partners hold inside hands - run in and jump as in (k) and (1).
o. Partners run in - jump back-to-back and both "climb ladder," as in (i).
p. Partners facing while jumping, pass each other.
q. Sparrow hop. Jump rope in deep knee-bend position.
r. Bucking broncho. Position: on all fours - hands clear rope first then the feet as the broncho "bucks."
s. Place hands on hips, raise one leg keeping knee straight and toe pointed, then jump on other foot.
t. Jump in air - feet forward and touch toes with finger tips.
u. Position: on all fours facing one turner - jump on hands and feet (all fours).
v. Forward roll over turning rope, then a backward roll over turning rope.
w. Figure eight. Students line up behind one turner. Student nearer rope runs in, jumps once, runs out and lines up behind other turner. In the meantime, the next student has entered, and so on; the rope is never empty. When all are through, first jumper returns and others follow. This is a continuous process and the complete pattern forms a figure eight.
x. Numbers 1 and 2 start turning rope - Number 1 holding rope end in left hand runs around a small semi-circle counterclockwise, and jumps the rope without changing the rhythm.

9. Paired jumpers:
a. Minuet turn. Partners run in holding inside hands. Holding hands high, one makes a full turn under the arm of the other.
b. Partners run in, face each other, raise the right ankle to partner's right hand, and jump on left foot.
c. Wring the dish rag. Partners run in, face each other and clasp hands. They jump making continuous turns under their arms.
d. Partners run in, face each other and place hands on each other's shoulders, then kick alternate legs high as they jump. Others may stand behind each jumper and kick as the leader does.
e. Partners pass or bounce a ball to each other. Both may be "in" rope - jumping - or one "in" and one "out."
f. Merry-Go-Round. Six jumpers enter the rope together and form a circle by clasping hands. As the rope swings each one jumps to the right, so that jumps move in a circle. (Two may enter the circle of jumpers and clasping hands jump to the left as the others move to the right.)

D. TWO LONG ROPES - TWO TURNERS

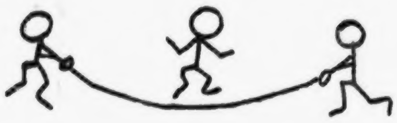
1. "Double Dutch." Two ropes are turned alternately, rope nearer jumper is turned front door - rope away from jumper is turned back door. See Diagrams 3.
2. "Double Irish." Two ropes are turned alternately, ropes being turned away from the jumpers (just the opposite of "Double Dutch").
3. "Egg Beater." Two large ropes are turned at right angles simultaneously (four turners). See Diagram 2.
4. "Double Cradling." Turn double ropes under feet as in regular cradling. Jump into center. See Diagram 7.

5

E. RACE TRACK

Use a 3/4 inch rope 10 feet long. If heavy rope is not available, tie a soft shoe on the end of the lighter rope. Pupils in a large circle, one in center swings rope close to floor. As soon as path of rope is determined, pupils move in and jump the end of the rope as it moves past. Anyone hit on foot by rope is out. Last one to remain is the winner.

NOTE: The following diagrams give additional information which is self-explanatory.



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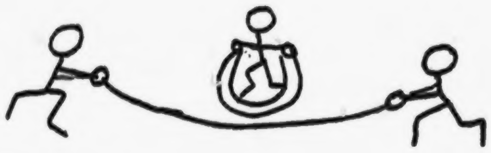

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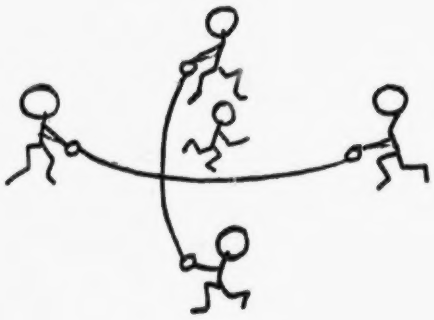

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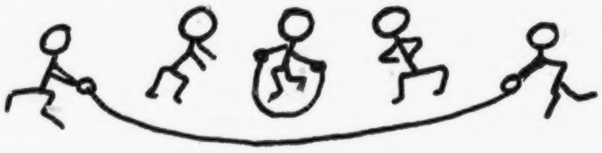

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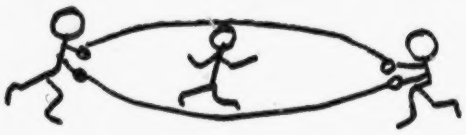

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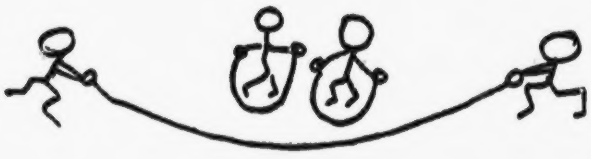

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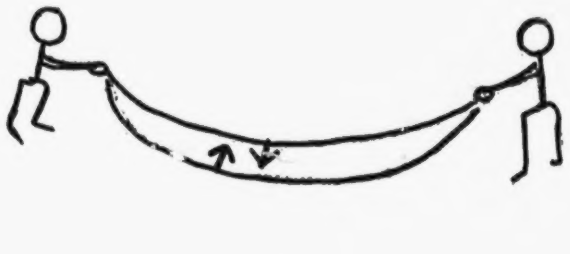

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GYM SCOOTERS

INTRODUCTION: The number and variety of games, contests, relays and stunts that can be successfully played on scooters is practically unlimited. Each year students find more novel ways to exercise and play on them. Student interest and enthusiasm is gained immediately because of the newness of the activities. If the process of student initiative in devising games and making the playing rules for them as each new situation presents itself is a desirable educational situation, then scooter activities are unique in offering an unlimited field of pleasurable experimentation on the part of the student. At the same time the physical activity involved is physiologically sound and correct.

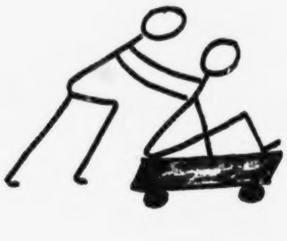
The instructor should be alert to the possibilities of the scooters and should not relax in class supervision. The term, guided experimentation, most adequately explains the philosophy underlying this form of activity.

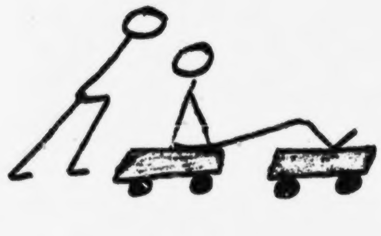
Your set of scooters can add a tremendous amount of pleasurable activity to your program, for both you and your students.

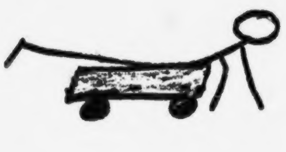
The relay races are popular and practical for any size class of both boys and girls and of all grades. With these races you can match any calisthenic workout and gain the added value of competition and student interest.

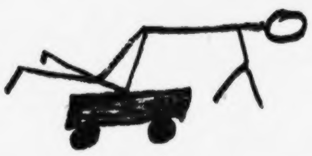
Your scooters are an addition to your program. Constant use every day could cause students to tire of them the same as it would if volleyball, tumbling or any game were used constantly.

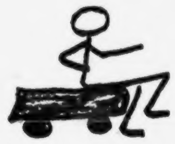
RELAYS AND STUNTS: Relay races of the various types are fine for handling the large class. Enough different positions can be used to insure a complete workout of all muscular groups, and from two to six or eight teams can compete at the same time. (Be sure provision is made for uneven teams, both in number and skill.)











A. SHUTTLE RELAY

1. The class may be divided into teams -- and each team member pushes or pulls himself down around a certain point on the course and back to his teammate. At this point, the person on the scooter rolls off and his teammate takes the scooter and goes through the same course. This is repeated till the whole team has completed the course. The first team done wins.

2. Also, the teams may be divided so that one-half of each team is at each end of the course. With this set-up, the first member of each team goes down to the second member where they change positions; then the second man goes to the third till all members have been down the course. The first team done wins.

B. THREE-MAN RELAY

1. The first member of the team sits down on the scooter, holding on to the seat of the scooter for balance.

2. The second member of the team pushes on the shoulders of his teammate seated on the scooter. Be sure to emphasize not to jerk the seated member's shoulders down, rather an even steady push is required.

3. The third member stands between the extended legs of the member seated on the scooter. He then holds the ankles of the seated member, one in each hand.

4. On a signal the teams move together pushing and pulling down a given course and back. (This may be done three times by having the team members change positions, but in a given order.) (Each member has a number 1-2-3, one changes with three, three changes with two, and two in one's position.)

C. STOMACH RELAY

1. One team member at a time.

2. He lays on his stomach and pulls himself along with his hands.

3. Be sure to keep legs off of floor.

4. He goes down and around a given course, back to his next teammate -- where he rolls off and his teammate goes through the same course.

5. The first team done wins.

D. KNEE RELAY

1. One team member at a time

2. He kneels down on the scooter and pulls himself with his hands and arms down around the course.

3. As he reaches his next teammate he rolls off the scooter and the next member goes through the same course as he did.

4. The first team done wins.

E. BACKWARD RELAY

1. One team member at a time.

2. He sits down on the scooter and pushes backward with his feet.

3. Be sure that the member on the scooter holds on to the seat of the scooter for balance.

4. On a given signal he goes down and around a given course and back to the next team member.

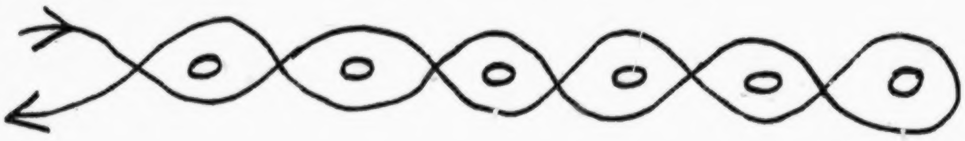
5. To change riders, be sure that the first rider comes to a complete stop; then gets off the scooter and the next rider goes through the same course in the same position.

6. The first team done wins.

F. ZIGZAG RELAY

1. One member of a team at a time.

2. Develop a zigzag course with Indian Clubs.



3. The team members may use any of the positions that you wish to use.

4. Be sure that each rider zigzags through the course chosen and back again.

5. The first team done wins.

G. SCOOTER BASKETBALL

EQUIPMENT: Same as regular basketball only that a volley or soccer ball is used because of the difficulty of shooting a basketball from the scooter position.

RULES: Same as in general basketball. Because it is rather difficult to dribble, a game with more passing results. A player cannot advance the ball by carrying it, but must pass or dribble it as in regular basketball. If a pass is caught while the player is moving fast, the referee will give him a distance allowance for stopping. An excellent commercial exhibition game.

H. SCOOTER FOOTBALL

EQUIPMENT: All of the types of play that are used in regular football can be used in scooter football and the game is a favorite with high school and junior high groups.

Because it is rarely possible to gain enough speed on the scooters to cause injuries, no particular type of protective clothing is needed.

In scoring extra points after touchdowns, pass or run plays must be used. Place kicks have been made successfully from the scooters. Boys become fairly good at punting too, with a little practice. They drop the ball and strike it with the foot by using the extensors of the knee forcefully. They sit facing the side line to punt. As only six or eight play on a team the boys prefer to make every one on the team eligible for passes. They do not play touch, but have to stop the player with the ball.

The distance that a team must travel in four downs is four yards (average steps).

The score will run much higher than in regular football, but because the playing time is much shorter this is a distinctive advantage. Fix a little four-yard chain.

RULES: Otherwise than mentioned regular football rules are used. In scooter football the teams line up on the scrimmage line with their backs toward each other. The center has the ball at his side and puts it into play with his hands from this position. The backfield men face the regular way but in carrying the ball or going into the play, they turn around and go backwards as they are able to travel fastest in this manner.

I. BEACH BALL

Use a beach ball, the larger the better. Divide the class into two teams. Toss the beach ball up at the center, they bat or catch and pass the ball trying to hit some designated goal at their end of the court, such at the back board.

This is a game of low organization, popular and practical for both sexes and all grades. The exercise derived is the best, combining as it does the abdominal, plus reaching and stretching.

J. SCOOTER SOCCER

EQUIPMENT: A scooter for each team member and one soccer ball.

RULES: The game is played with the same rules as field soccer except everyone is on a scooter. The ball has to be kicked and passed with the feet and cannot be passed or thrown with the hands. Scores are given for every legal goal made the same as field soccer.

K. KING OF THE MOUNTAIN

EQUIPMENT: A scooter for everyone. (This is an individual's game and everyone is for himself.)

RULES: Everyone is seated on a scooter. The object of the game is to pull each other off of their scooter. If a rider is taken off of his scooter he is out of the game. The last scooter rider left is the King of the Mountain and the winner of the game. Aggressiveness should be stressed throughout the game to become the winner.

SAFETY RULES FOR GYM SCOOTERS:

1. Make sure when being pushed that the riders hands are at the sides of the scooter.
2. When going backward be sure to watch that the riders do not run into each other.
3. Be sure that the rider has his body in the center of the scooter.
4. To prevent any collisions when racing, have plenty of space between the teams.

STORY PLAYS

INTRODUCTION: A story play is a dramatization of familiar or unfamiliar activities. The story play satisfies the desire in pupils for big muscle activity and if properly conducted, can give pupils plenty of exercise. It also gives the pupil a chance to express his ideas through muscular action.

Because story plays involve dramatic imitation, they immediately catch the pupil's interest and attention. By using familiar activities in which children have an interest, the pupils are more likely to catch the spirit and dramatize well.

The children should be encouraged to participate in the development of a story play. When children are encouraged to make suggestions and work out new movements and combinations of movements, they become more interested than if we, as adults, require them to do something which we have previously determined.

When developing and presenting a story play, everything should be kept very informal and all activities kept on the level of the child's interest. The teacher should never require conformity of action in a class. Each child should put his own interpretation on the movement he is doing.

Whenever possible, story plays should be chosen to fit in with regular class studies.

This guide describes some story plays. There is also a list of suggested titles for the teacher and students to use in developing other story plays.

TEACHING SUGGESTIONS:

1. All of the words placed in capital letters suggest actions to be performed by the children.
2. All action words should be emphasized.
3. The children should be aided in performing the correct body mechanics in the basic movements of walking, running, sliding, creeping, skipping, hopping, galloping, jumping, climbing, pushing, pulling, lifting, and stooping.

4. Children are to be encouraged in developing their own responses to the stories. Let them be creative.

5. Story plays may be adopted from stories already known by the children.

6. Children should be encouraged to develop new ideas and formulate their own story plays with suitable responses.

7. Story plays are to be retested and adapted according to the age group, children's interests and the season of the year.

8. A circle formation is a preferable formation for use in many story play activities.

9. Discourage stereotypes.

A FALL PICNIC

It was a beautiful fall afternoon as Jerry and Pat and their mother and daddy walked out to the city park. When they came to the park, Pat and Jerry RAN QUICKLY to the swings. Pat CLIMBED into the swing and Jerry commenced to PUSH the swing. Soon Pat and the swing moved HIGHER AND HIGHER into the air. (Height of swing is shown by degree of children's arm movements.) After awhile it was Jerry's turn to swing, so Pat permitted the swing to SLOW down to a complete STOP. Then Pat JUMPED out of the swing, and Jerry CLIMBED into the swing, and Pat PUSHED the swing for Jerry. After Pat and Jerry were tired of swinging, they went over to the teeter-totter, Jerry climbed on one end and Pat on the other end. They had fun GOING UP INTO THE AIR and again GOING DOWN TOWARD THE GROUND. (Children, standing in pairs, hold hands. One child lowers the body to a full squatting position. The other child stands on tiptoe. As the one child rises to a tiptoe position, the other partner lowers the body to a full SQUATTING position.)

Pat and Jerry saw some children SKIPPING rope. They, too, wanted to skip rope so they ran to find their mother and daddy, and they asked for their skipping ropes. They SKIPPED rope as many different ways as they knew how to skip. Next Pat and Jerry GALLOPED together as they went to play in the pretty red, yellow, and brown autumn leaves. The leaves were FALLING down fast. (Children perform fluttering movements with their hands and whirling movements with their body.) Pat and Jerry HOPPED first on one FOOT and then on the OTHER FOOT as they gleefully PLAYED in the leaves. With big CIRCLING MOVEMENTS of their arms, they raked the many colored leaves into one BIG pile. When their pile of leaves was very big, they JUMPED and SAT DOWN in the pile of leaves. Rex, their dog, also came GALLOPING toward them and Rex, too, JUMPED into the leaves which they had gathered together. Because they played so hard, they became hungry so Pat, Jerry, and Rex SKIPPED, RAN, AND WALKED over to the picnic table where Pat's and Jerry's mother and daddy were waiting for them. Pat and Jerry WASHED their hands and then they all SAT DOWN to eat their lunch. After they had eaten, Pat, Jerry, mother, and daddy (and Rex) all WALKED home. Pat and Jerry were so tired that they STRETCHED out on the lawn and had a good rest. (Children stretch out on the floor and relax.)

INDIANS IN KANSAS

Action:

1. Indians creeping through the trees slowly.
2. Indians running through a clearing.
3. Indians building tepees.
4. Indians sitting smoking a peace pipe.
5. Indians doing a dance.

Let us imagine that we are a tribe of Indians living here on this land long before the white people came. This tribe likes to hunt in the thick trees. They CREEP QUIETLY and SLOWLY THROUGH THE TREES. On their hunt suddenly they come upon a clearing where there is no protective foliage and they RUN SWIFTLY and QUIETLY through the clearing. Back in the trees again, they search for a place to put up their teepees. They find their place, and some WALK around PICKING up material for their teepees while others BUILD them. After building their teepees, they all decide to do a dance, so they form a circle. Their dance is done by using two steps. They begin by CROUCHING and STEPPING on first the toe and then the heel with each foot. As they get started they change into STEP, HOP on one foot; then STEP, HOP on the other foot. On the first and second STEP HOPS the body is raised with the head thrown back. On the next two the body is crouched down.
After the dance the Indians stay in their circle and SIT DOWN CROSSLEGGED and SMOKE A PEACE PIPE.

LITTLE RED RIDING HOOD

One day Little Red Riding Hood was out-of-doors, SKIPPING rope. Suddenly she saw a beautiful red bird FLYING toward a big tree where it SAT DOWN on a branch near the top of the tree. Little Red Riding Hood RAN QUICKLY over to the tree and commenced to climb the tree because she wanted to be nearer to the very pretty bird. Little Red Riding Hood CLIMBED UP higher and higher until she grew tired from climbing, and she SAT DOWN on a branch close to the tree trunk. She had RESTED only a few minutes when her mother called to her and asked that she come quickly so that she might take some cakes and other good things to eat over to her grandmother's house.

Little Red Riding Hood STOOD UP, CLIMBED DOWN the tree trunk, and when she was close to the ground, she JUMPED down onto the ground. She RAN VERY FAST into the house to her mother. Little Red Riding Hood was so excited and happy that she JUMPED UP AND DOWN ON BOTH FEET, and then she HOPPED ON ONE FOOT, and then SHE HOPPED ON THE OTHER FOOT. Oh yes, Little Red Riding Hood remembered to BRUSH her teeth, to WASH her face and hands and to BRUSH AND COMB her hair. She STOOPED DOWN LOW in order to take off the anklets and shoes that she had been wearing and to put on clean anklets and another pair of shoes: first she STOOD ON ONE FOOT and then she STOOD ON THE OTHER FOOT. Next she PUT ON a pretty white dress. Now Little Red Riding Hood was ready to help her mother PREPARE the basket of goodies for her grandmother.

Little Red Riding Hood LIFTED the basket from the floor to a chair. Then she REACHED HIGH to take a jar of jam from a shelf. Next she LIFTED a plate of cookies from the table and PLACED it in the basket. Her mother had made cakes and frosted some of them with pink frosting, others with green frosting and some with chocolate frosting; these little cakes, Little Red Riding Hood, with the help of her mother carefully PLACED one by one on a plate which Little Red Riding Hood's mother PLACED in the basket. Little Red Riding Hood WALKED over to the kitchen drawer, PULLED it out, and TOOK out a small can of special nuts which she wished to give to her grandmother. Little Red Riding Hood PUSHED the drawer shut again, WALKED over to the basket and PLACED the can of nuts into the basket. After PLACING waxed paper over the goodies in the basket and CLOSING the lid of the basket, Little Red Riding Hood LIFTED the basket from the chair and placed it on the floor. Little Red Riding Hood walked over to her mother who was HOLDING her red cape which Little Red Riding Hood then PUT ON before leaving for grandmother's house.

Little Red Riding Hood walked over to the basket, LIFTED it, cheerfully said good-by to her mother and started WALKING toward the road which led to her grandmother's house. Because Little Red Riding Hood was very happy, she started to SKIP, and she SKIPPED AND SKIPPED. She LOOKED BACK toward her own house to see if she could still see her mother. Yes, mother was still there so she WAVED good-by to her good mother.

Soon Little Red Riding Hood SAW some pretty flowers. She knew her grandmother would like a bouquet of these pretty flowers. Little Red Riding Hood STOPPED SKIPPING, SAT DOWN IN A SQUATTING POSITION, PICKED some blue flowers; she LOOKED AROUND and SAW some yellow flowers a short distance away, so she STOOD UP, WALKED over to these flowers, again SAT DOWN IN A SQUATTING POSITION and PICKED some of them. She also PICKED some pink, orchid, and red flowers. Now while she was having so much fun PICKING flowers for her grandmother, a big wolf came GALLOPING along. The wolf said to Little Red Riding Hood, "Where are you going with your basket and pretty flowers?" Little Red Riding Hood STOOD UP and said, "Oh, I am going to my grandmother's house." "Where does your grandmother live?" asked the wolf. "Well, her house is over on the other side of the woods," replied Little Red Riding Hood while POINTING IN THE DIRECTION of her grandmother's house. "Thank you," said the wolf, and he GALLOPED away.

Little Red Riding Hood, with basket and flowers in hand, again commenced WALKING toward her grandmother's house. She saw a little squirrel RUNNING from one tree to another tree. She saw a little rabbit HOPPING in the woods and a cat QUIETLY walking through the grass hoping to find a mouse. She also saw some men CHOPPING down trees in the woods.

Soon Little Red Riding Hood saw her grandmother's house. After the wolf left Little Red Riding Hood, he GALLOPED to her grandmother's house, WALKED into the house, PUT ON the grandmother's nightgown, and HOPPED into the grandmother's bed. The wolf was going to surprise and scare Little Red Riding Hood when she came to her grandmother's house. The wolf was also going to eat up the goodies that Little Red Riding Hood had in the basket for her grandmother.

When Little Red Riding Hood came to her grandmother's house, she KNOCKED on the door, and when her grandmother did not come to the door, she OPENED the door and WALKED into the house. Little Red Riding Hood WALKED HIGH ON HER TIPTOES because she wanted to surprise her grandmother. Quietly she PLACED the basket of goodies on a chair and her bouquet of flowers on the table. She TIPTOED from one room to another and finally into her grandmother's bedroom. "Why, grandmother must be sick, because she is in bed," Little Red Riding Hood was thinking. Then Little Red Riding Hood, after LOOKING at her grandmother, said, "Why grandmother, what BIG, BIG, EYES you have." "The better to see you with, my child," said the wolf. Little Red Riding Hood, seeing the wolf's large ears, said, "Why grandmother, what BIG, BIG, EARS you have." "The better to hear you with, my child," said the wolf. Then Little Red Riding Hood, seeing the wolf's BIG TEETH and being also afraid, said, "Why grandmother, what BIG, BIG TEETH you have." "The better to eat you with, my child," said the wolf as he JUMPED out of the bed and CHASED Little Red Riding Hood. Little Red Riding Hood RAN out of the house as fast as she could and screamed, "Help, help." The woodchoppers in the woods heard Little Red Riding Hood's cry for help and came RUNNING as fast as they could run. When the woodchoppers saw the wolf chasing Little Red Riding Hood, one of the men having a gun, POINTED his gun at the wolf and shot the wolf. Little Red Riding Hood was so tired from RUNNING so fast that she LAY DOWN on the ground. She said, "Thank you, kind woodchoppers, for saving me from the wolf," and she fell SOUND ASLEEP.

ROVER FINDS A PLAYMATE

Rover was a brown puppy who liked to have fun. One day he RAN away to play. Rover saw first Bimbo, the kitten. "I want to play with you, Bimbo," said Rover; but Bimbo was afraid and RAN over to a tree, CLIMBED UP the tree, and SAT DOWN (children rise up to tiptoe position and reach high over with both of their arms) and LOOKED DOWN at Rover. Rover WALKED away sadly, but soon he saw a pretty bluebird, and Rover invited the bluebird to come and play with him. The bluebird LOOKED at Rover and then FLEW HIGHER AND HIGHER (Children raise their arms to shoulder level, move their outstretched arms upward and downward to represent the movements of the bird's wings. Children perform arm movements while running lightly on tiptoes.) to another branch of another tree. Rover saw Timmie, the bunny, but when Rover said, "Bow-wow," Timmie went away with a HOP, HOP, HOP. Soon Rover saw Yellow-Bill, the duck, who was WADDLING along the road. Rover TIPTOED QUIETLY behind the duck and begged the duck to play with him. The duck quacked "no," and with its big wings FLAPPING UP AND DOWN, it FLEW over a low fence. Rover RAN over to a pasture where he saw Speedy, the colt. The colt JUMPED AND KICKED (children sometimes kick their legs outward to represent the kicking colt) because he was very happy to see Rover. "Come and play with me," said Rover. "Of course, I will play with you," said Speedy. So Rover and Speedy played a game of tag; when Rover caught Speedy, Speedy turned around and chased Rover. (In partners children chase and tag each other; they never chase or tag other children than their own partner.) Thus Rover and Speedy played until the little legs of Rover were so tired that he said good-by to Speedy, WALKED home, and on a nice warm rug he CURLED up and fell asleep. (Children lie down, assume comfortable positions, close their eyes, relax, and rest.)

THE CLOWN ACT

This is the story of a funny circus clown and the act he does in the circus. This funny clown has very big feet so he has to WALK WITH HIS TOES TURNED OUT so he won't fall over his feet. Here he comes out to the center of the ring for his act WALKING WITH HIS TOES TURNED OUT. He stops and looks around with a silly smile at his audience. Suddenly he starts laughing at them, and he laughs so hard he has to SWAY from SIDE to SIDE, then BEND FORWARD AND BACKWARD.

He's supposed to dance for the people so he has to stop laughing and starts to dance. He picks up his big feet and tries to MARCH around the ring. He exaggerates this marching because his feet are so big. Then he starts laughing at himself and SWAYS from SIDE to SIDE. Now he STOOPS DOWN and TURNS A SOMERSAULT. He does this so well that he gets up and SKIPS around the ring. He has to exaggerate this too with his big feet TURNED OUT. He stops and TURNS ANOTHER SOMERSAULT; then he stands up and LAUGHS while SWAYING from side to side. Now his act is over so he HOPS off by taking two hops on each foot.

TRIPPER GROWS UP

Tripper was a pretty little baby deer with its brown coat, its white spots, and its short white tail. It RESTED (children assume sitting positions) in a bed of leaves near a beautiful pool of water. Tripper was left alone while his mother WALKED and RAN through the woods; often the mother deer jumped over the fallen trees in the pathway.

One day Tripper saw a big frog on the bank of the beautiful pool. When Tripper called to the frog, the big frog JUMPED, JUMPED, JUMPED away. Another day Tripper saw a big fat caterpillar CRAWLING (with hands and feet on the floor, the children keep the hands stationary while they bend at the hips and walk with their feet up to their hands; then the children keep their feet stationary while they walk on their hands away from their feet) along the ground. One day Tripper saw a cat RUNNING VERY LIGHTLY AND QUICKLY through the forest. Not far from Tripper's bed of leaves was wild mother duck SITTING (children assume a squatting position) on her eggs, and Tripper often talked with her.

As Tripper grew a little older, Tripper's mother took him along for short WALKS, but Tripper was still a small deer and therefore TRIPPED behind his mother most of the time; that is why his mother named him Tripper. Time passed by, and one day Tripper's mother took Tripper for a long WALK through the woods. Tripper thought that this was so much fun that he JUMPED HIGH into the air; Tripper RAN a short distance ahead of his mother and then he STOPPED and WAITED for her; Tripper many times RAN close to the side of his mother because sometimes he saw strange animals, and he was afraid. His mother showed him a woodchuck WALKING SLOWLY in the forest. Tripper also saw a big black crow FLAPPING its black wings as it flew from one tree to another. Later Tripper talked with a baby rabbit with long ears. Baby rabbit HOPPED along by Tripper's side.

After many months, Tripper grew to become a big deer with antlers, and he walked very proudly through the woods showing off his big antlers to the other animals living in the woods. Now Tripper, too, was able to RUN very fast along the forest path. Tripper was happy because now he no longer had to TRIP along behind his mother as he had often done as a baby deer.

RAILROAD TRAIN

Each child is given the name of a part of a freight train. Several trains may be formed. A story is told by the teacher, in which the various parts of the train are mentioned in the telling. Several children are the engines, and the story usually begins with this portion of the train. After the story unfolds, the children form in line, one behind the other, in the order named. After the trains have been assembled and all "cars" are on the train, the story continues by describing a train trip. The route is described in detail with the train going slow, up and down grades, around curves, stopping at stations, and finishing up with a wreck. It is also possible to assemble the trains by having each of the parts of the train on "side tracks" and the train backing up to hook on the "cars."

Some attention should be given to the story as the imagination of the teller is very important. Also, children can make suggestions for the train ride.

THE HIKE

Procedures:

1. Today, we are going on a hike. What are some of the things we need to take?	1. Children will suggest articles which should be included.
2. We are going to roll our packs into a nice, neat bundle. Put your tarp first, next arrange your blankets and put the rest of your things in. Now let's roll the pack and tie it up.	2. Children lay out packs, roll, and tie on backs.
3. Off we go.	3. Children march two by two around the room carrying packs.
4. Time to rest.	4. All remove packs and sit down.
5. Off again.	5. Resume marching.
6. Make blazes so we can find our way back.	6. Children make blazes in various manners.
7. Here we are. Pick out a good spot for the tent and put it up.	7. Cut stakes and poles. Drive stakes and put up tents.
8. We need lots of wood for the campfire. Will you see what you can find?	8. Children go out and drag in logs and wood. Some cutting may be needed.
9. Build the fire and broil the steaks.	9. As directed.

10. Bugle call for turning in.	10. Children to go to one side, brush their teeth, wash up, and then turn in. They crawl in tent, cover themselves carefully and go to sleep.

Teaching Suggestions: This activity presents numerous areas in which the teacher may widen the aspect of the activity to fit any area of teaching which she may be concentrating on. The area of nutrition can be stressed thoroughly while discussing what foods the children should take on the hike. A science unit can be re-enforced by turning the hike into a nature walk, including appropriate plants and animals. The hike offers many opportunities for the teachers to include material pertaining to safety. The alert teachers will find many additional teaching helps available to her, while taking children on this imaginary hike.

Creative rhythms can offer a great deal to the education of the children. Planning by the teacher and teacher-pupil planning helps make this area of instruction become one of the better learning experiences in the school program. Lack of preparation and planning will not provide the proper atmosphere for a good learning program.

STORY PLAY SUGGESTIONS

The following is a list of possible ideas for forming your own story plays. Your suggestions along with the childrens are of great value in making the activity a real learning experience:

1. Cleaning House
2. Indians
3. Jack O'Lantern
4. Witches
5. Christmas Toys
6. Santa Claus Visit
7. A Trip to the Moon
8. Making a Snow Fort
9. The Snow Man
10. Policeman at Street Crossing
11. May Day
12. Birthday Party
13. Circus
14. A Visit to the Seashore
15. Chopping Wood
16. Flowers Growing
17. Skiing
18. Trees in the Wind
19. At the Zoo
20. Automobile
21. Baseball Game
22. Cutting the Grass
23. Fishing
24. Jumping Rope
25. Making a Garden
26. Going on a Hike
27. Swimming
28. Cowboys
29. Building a House
30. Skating
31. Learning Material from the Classroom
32. A Visit to the Farm
33. Airplanes

TINIKLING

INTRODUCTION: Tinikling is a Phillipine folk dance depicting the movements of a long-legged and long-necked "Tikling" bird. The bird supposedly prances around two persons who sit on the floor manipulating two long bamboo poles in an attempt to trap the bird's legs.

Tinikling is most helpful in developing coordination, rhythm, a sense of timing, and agility. It can be taught outside as well as inside.

In its simplest terms, tinikling goes like this: The two poles, balanced on supports, are held about two feet apart. The students holding the poles strike them together and pull them apart in rhythm to a particular cadence. The dancers, standing parallel to the poles, step sidewards into the middle on the right foot, followed by the left foot. Then they step outside the poles again as the beaters strike the sticks together. The count is a steady in-in-out-out or one, two, three, four.

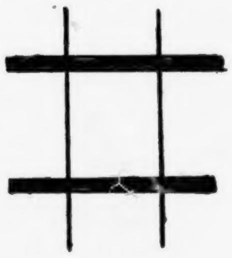
EQUIPMENT REQUIRED:

A set consists of: 2 poles eight feet in length and 2 two by twos three feet in length. (The two by twos should be marked by tape or paint about two inches from the ends so that the beaters will not move the poles in toward the feet of the jumpers before the count of four.)

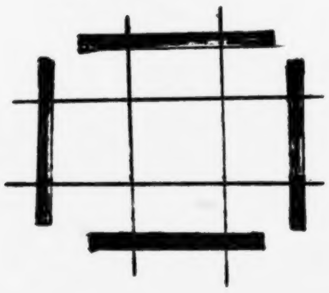
BASIC FUNDAMENTAL SKILLS TO MASTER:

1. Sitting Positions
    - a. Indian Style - poles should be about six inches in front of your knees.
    - b. Kneel and sit back on your heels -- poles should be about six inches in front of your knees.
2. Holding Position - Hold the poles between the fingers and thumbs so that half of each pole is exposed. Do not wrap the fingers completely around the poles.
3. Arrangement of Sticks

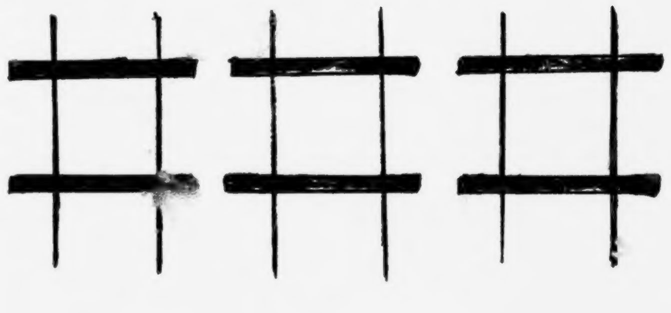
Single Set



Criss Cross



Doubles (Triples, etc. may be used according to available space and equipment.)



4. Step Progression
   a. Walking Steps - No Beaters
      Front Step. Face the poles. Step forward. Starting with the right foot, step between poles on count 1. On count 2, step between poles with left foot. (Both feet should now be between poles.) On count three, proceed forward and step out with the right foot. On count four, step out with the left foot.
      Side Step. Face one of the beaters. Step sideward with the foot nearest to the poles. On count one, step between the poles with the foot nearest to the poles. On count two, step in with the other foot. On count three, step out with the first foot. On count four, step out with the second foot.
      Back Step. Back to the poles. Step backward. On count one, step back with right foot. On count two, step back with the left foot. On count three, step out with the right foot. On count four, step out with the left foot.

   b. Walking Steps - With Beaters
      Description of beaters. On counts one, two and three, the beaters beat the poles on the cross blocks, being careful to keep them outside the two-inch markings on the cross blocks. On count four, the beaters strike the poles together, making sure the exposed section of the poles strike together.
      Front Step. Refer to front step with no beaters.
      Side Step. Refer to side step with no beaters.
      Back Step. Refer to back step with no beaters.

   c. Walking Steps - With Music - No Beaters
      Front Step. Refer to front step with no beaters.
      Side Step. Refer to side step with no beaters.
      Back Step. Refer to back step with no beaters.

   d. Walking Steps - With Music - With Beaters
      Front Step. Refer to front step with no beaters.
      Side Step. Refer to side step with no beaters.
      Back Step. Refer to back step with no beaters.

There is great opportunity with tinikling poles for the children to develop ideas and routines of their own. Any time a child is given this chance, he will enjoy the activity and develop the skills required faster than if stereotype situations are forced upon him.

SUGGESTED IDEAS FOR ROUTINES:

1. Progression of Basic Steps

2. Variations on Basic Steps

3. Dance steps can be developed as routines. Example: Square dances can be used.

4. Calisthenics. Example: Jumping Jacks, Jump and Reach

5. Tumbling. Example: Cartwheel, Bunny Hop

6. Balls are a possibility. Experiment and develop techniques that fit the particular situation involved.

7. Advanced Steps.
   a. Straddle Step. Stand between poles. On count one, two and three, jump with feet together between poles. On count four, feet spread and the child straddles the poles, one foot outside each pole.
   b. Turning Step. On count one, step in with right foot. On count two, turn counterclockwise stepping on the left foot and facing the direction from which you came. On count three, continue turning counterclockwise stepping out with right foot. On count four, step out with left foot.
   c. Partner Steps.
      (1) Do all the basic steps using two people. Hands at sides touching at back, touching overhead, elbows hooked.
      (2) All the advance steps using two people.
   d. Cross Step. Face one of the beaters. Step sideward with foot fartherest from poles, on count one. On count two, step in with the other foot. On count three, step out with first foot. On count four, step out with second foot.

8. Cross Sticks. (See diagram of criss cross on page D-35.)

SUGGESTED RECORDS:
1. "Hokey Pokey," Capital Record #6026
2. "Alley Cat," ATCO Record, 45-6226
3. "No Matter What Shape," Liberty Record #55836
4. "Lummi Sticks," (slow 3/4 tempo for introduction to tinikling) Osborne Record Re105
5. "Glow Worm," 45 RPM

PARACHUTE

INTRODUCTION: The parachute is an activity that can be fun and at the same time contribute to the fitness of every participant. It can be played either indoors or outdoors depending on what stunts are going to be taught.

PARACHUTE STUNTS:

1. Number Exchange. Number the group off in fours and space them around the parachute. All students take hold of the parachute and by pulling up and down, they can cause the chute to billow on the count of three. On the count of three, call out a number between one and four. Those people having the number called must exchange places by crossing under the parachute. Students having the numbers that are not called will let the parachute float back down rather than pulling it down.

2. Race Track. All of the students grab the parachute and either run, walk, skip, or gallop, etc. upon command of the teacher.

3. Waves. Students grab the parachute and by using an up and down movement, they attempt to make waves in the parachute.

4. Steal the Bacon. This game is played like the regular game of steal the bacon except that students attempt to steal the bacon while the other students make the parachute billow as is done in the game Number Exchange.

5. Mushroom. Students get the parachute billowing and on the count of three, all of the students keep hold of the parachute and walk into the middle and back out.

6. Tumbling. Give each student a number. When the parachute is billowing, the called number or numbers can perform forward rolls, head stands, beginning head stand pyramids, etc. Mats are necessary when doing these stunts.

7. Ball Toss. Divide students into two teams and place one team on one-half of parachute and the other team on the other half. By using upward and downward motions, each team tries to flip the ball off of the parachute on the other team's side.

8. Ball Tag. Divide students up as in Ball Toss. Team one will use a volleyball and team two will use a playground ball. Team one tries to make their ball tag the playground ball and team two tries to keep their ball from being tagged. When this happens, team two tries to use their playground ball to tag team one's volleyball.

9. Tug-O-War. Divide teams into fours and each team tries to pull the parachute in their direction. Stop on whistle.

10. Finger Isometrics. All students line up around the parachute and start wrapping the parachute up in their fingers until all are in the center. This is a good method for putting the parachute away after play is complete.

PUSH BALL

INTRODUCTION: Although the four-foot push ball was meant to be used primarily for high schools and colleges, it has been found to be a good indoor activity for boys and girls in grades kindergarten through six. The students really enjoy using the push ball, and at the same time, their arms get a good workout without the kids knowing it.

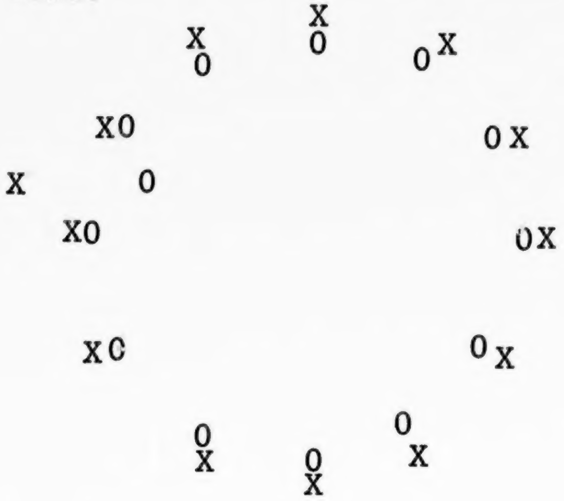
GETTING THE FEEL OF THE BALL: All of the children will be anxious to handle and feel the ball. The following activity is an easy way to organize exercise that will satisfy this desire and increase their interest. Put the girls in one line and the boys in another line parallel to and about three feet away from each other.

```
0 - girls                            0
X - boys         0  0  0  0  0  0  0  0  0  0  0  0  0
               0                                        0
               X                                        X
                 X  X  X  X  X  X  X  X  X  X  X  X  X
                                     X
```

Place the four tallest students (2 boys and 2 girls) at the end of each line. It is their job to stop the ball when it comes to their end and to start it back in the opposite direction. Place one boy and one girl (generally the most coordinated) on each side of the line. It is their job to move along the sides of the lines and keep the ball from going off to the side. Have the students hand the ball up and down the lines several times.

This same activity can be done in a double circle formation, with boys in one circle and girls in the other. This activity will be much more successful if the students remain in one spot and do not go up and down the line or step across or out of their line.

0 - girls
X - boys



TIP BALL

Line the class up in groups of five (more or less depending on class size) and have them sit on the floor in the following formation:

B - boys
G - girls

Row 1	B	B	B	B	B
Row 2	G	G	G	G	G
Row 3	B	B	B	B	B
Row 4	G	G	G	G	G
Row 5	G	G	G	G	G
Row 6	B	B	B	B	B
Row 7	G	G	G	G	G
Row 8	B	B	B	B	B

All students sit Indian style for the first few points and then all students play the game on their knees. Lines 1, 3, 5, and 7 are trying to make the ball go over the heads of line 8 in order to score a point. Lines 2, 4, 6 and 8 are trying to make the ball go over the heads of line 1 to score a point. You will need a student or teacher on each side to keep the ball in play and to retrieve the ball when it is pushed beyond the goal for a score. After a few points have been scored, then line 1 and 3, 2 and 4, 5 and 7, 6 and 8 change places. Students must remain in one spot and cannot move around. If a student stands up, the other team gets one point. If the students can play without their glasses, have them leave them in the classroom.

VAULTING

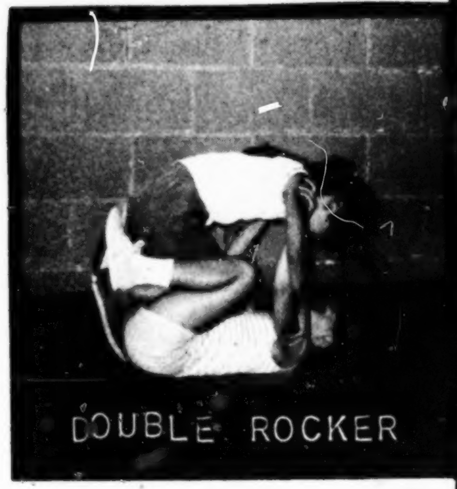
Line the class up single file about 25 feet away from the ball and have them straddle vault the ball, landing on the ball with their legs spread in a straddle position. It is necessary to spot each performer as they jump on the ball, but it is quite simple and safe if the performer does a double leg take-off and spreads his legs.

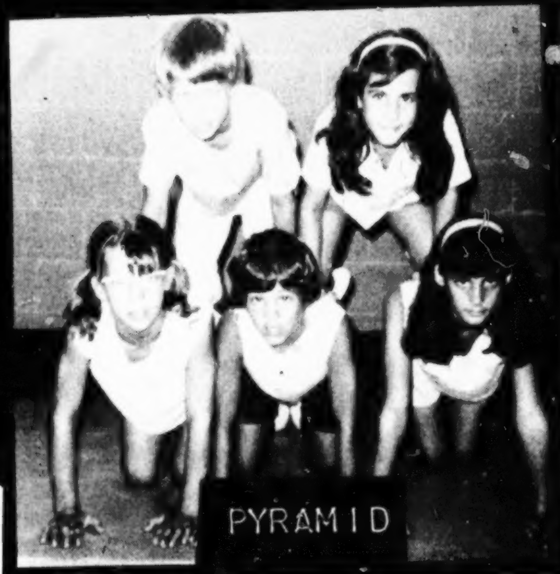
After each student has vaulted a couple of times, have them jump on to the ball on their hands and knees and see how long they can keep their balance in this position. When the students are doing this stunt, they should be carefully spotted.

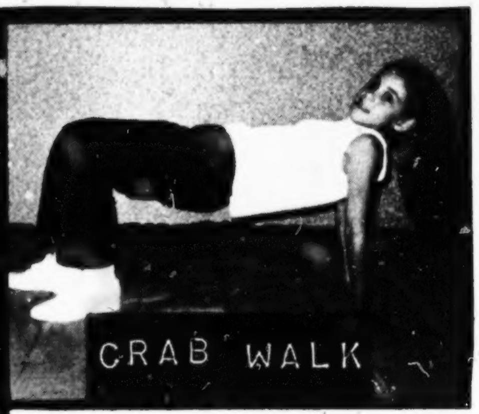
DODGE BALL AND RELAYS

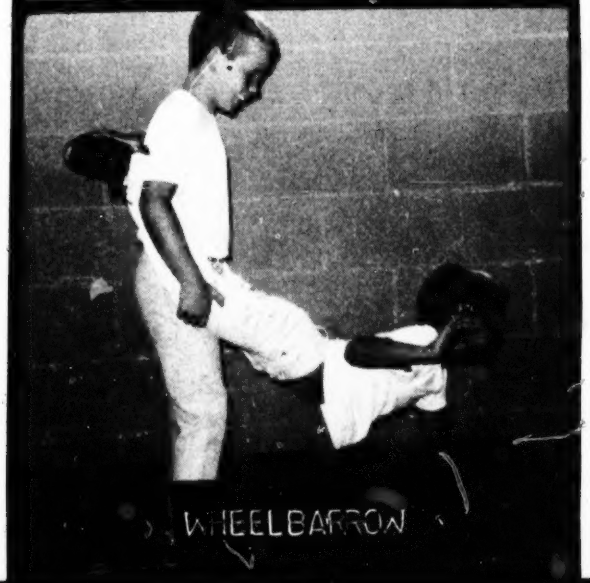
Circle dodge ball with the push ball can be played in kindergarten and special education classes, using a 20-foot circle and placing three or four students in the center. Students may also push the ball in a shuttle relay formation, trying to cover a specified distance in the shortest amount of time.

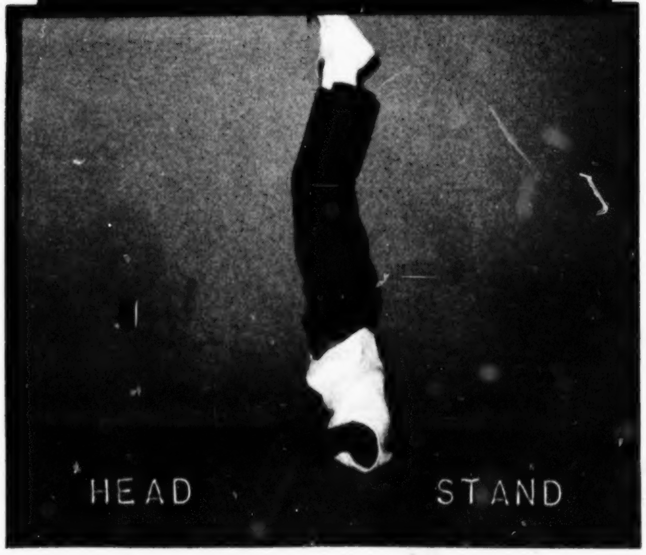
STUNTS / TUMBLING


DOUBLE ROCKER


PYRAMID


CRAB WALK


WHEELBARROW


HEAD STAND

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STUNTS AND TUMBLING

INTRODUCTION

The program of stunts and tumbling should aid the child in developing his sense of balance and rhythm as well as control of his body movements. The challenge presented by this program should aid in the development of desirable personality traits.

The program should be a source of fun, satisfaction, and pride in achievement. In order to achieve the above aspects each stunt or tumbling activity should be presented in an order of progression.

TEACHING SUGGESTIONS

1. Set the class up according to the stunt you are to teach, size of class, and mats available if mats are to be used.

2. Present the stunt. Name, explain, and demonstrate it. Demonstration can be done by use of a student.

3. When beginning a new stunt, special emphasis should be placed on spotting the tumblers. For the more difficult moves, a spotter should always be provided.

4. Watch the class for signs of fatigue. When the class begins to appear disinterested in a stunt, change to a new one.

5. Allow children to enjoy stunt work; however, allow no "horseplay."

6. Using the same stunts each period will lead to disinterest. Make plans to include both old and new stunts each period.

7. Every child should achieve some success in stunts and tumbling. Every student is capable of performing some stunts; however, students should not be forced into doing those beyond their capabilities.

8. Photographs following this section provide an excellent supplementary resource in clarifying written explanations.

SAFETY AND USE OF MATS

1. Use mats if there is any question in regard to safety! Mats will increase interest in the stunt.
2. Place rough side of mat or knotted string side next to the floor.
3. Use all available mats. The idea is to involve as many students as possible.
4. It is wise to have children remove shoes before performing on mats.
5. Glasses, barrettes, or other penetrable objects should be removed before tumbling.
6. Mats should be scrubbed with disinfectant at least once a week.
7. Students with any apparent skin infection or excessive hair dressing should not be permitted to use mats.

TUMBLING - Kindergarten, Grade 1, Grade 2

RABBIT HOP - Squat placing hands in front of feet. Push with feet and put weight on hands and bring feet up to the hands.

FROG HOP - Squat position, knees pointing outward, arms between legs with hands on mat. Spring upward and forward landing in starting position.

ELEPHANT WALK - Stand on both feet with legs wide apart and bend at the waist; let knees bend slightly at first. Clasp hands and let arms hang down in imitation of an elephant's trunk swinging arms from side to side. Walk with knees slightly bent, back naturally rounded. Try to touch floor with fingertips.

LOG ROLL - Lying flat on back with arms extended over the head and legs extended, roll over slowly. The whole body must turn simultaneously to keep moving in a straight line. (Arms may also be placed at sides or crossed over chest.) Students' eyes should remain open to maintain contact with mat.

EGG ROLL - Clasp arms about the legs (just below the knees) while lying on back. Using elbows and toes to start, make continuous rolls across the mat.

BEAR WALK - Get down on all fours with arms and legs straight. As the left arm and leg remain stationary, the right leg and arm move forward simultaneously.

COFFEE GRINDER - The child supports himself on his right hand and feet with body extended and straight. He then walks around the right hand in a circle, keeping his body in a straight line. Repeat using other hand.

DUCK WALK - Take a deep knee position spreading knees apart. Place hands under arm pits and flap arms as wings. Vary by placing the arms to the back and making a tail with spread fingers. (Use on a limited basis.)

TIGHTROPE WALK - Walk along a line on the floor using the arms for balance. Children may pretend to carry a parasol for balance.

FRONT ROCKER - Lie down on stomach. Catch hold of ankles and rock back and forth. Arch back and lift head and knees. Keep the chin up.

BACK ROCKER - The child lies on his back on the mat and draws his knees up to his chest and wraps his arms around them. He then rocks forward and back slowly building up speed. Instruct the children to tuck their chins against their chests.

CHEST TOUCH - Child sits on floor with legs wide apart. Child leans forward trying to touch chest to floor. The arms should slide out straight to the ankle.

TOE-HEAD TOUCH - The child lies on his stomach, push head and shoulders back trying to touch feet to back of head. The arms should be straight as if in a push-up position.

BALANCE SEAT - Students sit on floor, legs together, hands on floor behind back -- hands act as a brace. The child raises legs up and forms a V, while maintaining balance on seat. As legs are raised the hands are removed from contact with floor and raised outward from body with toes pointed.

TURK STAND - Child sits on mat cross-legged with arms crossed over chest. Rise to standing position without using the hands or losing balance.

JUMP AND SLAP HEELS - Jump into the air bringing heels up on the outside. While in the air, slap heels with both hands.

SQUAT AND JUMP - Student assumes squat position. On signal, they jump upward extending arms above head and quickly return to starting position.

FULL TURN AND JUMP - Stand with feet slightly apart. Jump upward and make one complete turn so as to land in the original position. Maintain balance without moving the feet after landing.

FRONT SCALE - Stand on right foot; bend body forward from the hips at right angle. Raise left foot bending slightly at the knee; keep head up and arms extended outward.

KNEE WALK - The child takes a kneeling position at the end of the mat. He then reaches back with both hands and grasps the ankle or toes of each foot (right hand to right foot, etc.). The feet and ankles are then pulled up off the floor and the child attempts to balance himself on his knees and "walk" the length of the mat.

BRIDGE AND TUNNEL - Use a group of students side by side. They should be on hands and feet with backs arched. The first student in the line crawls under the line of arched children. When he reaches the end, he sits up on hands and feet with back arched. The next one from the front of the line crawls under. This continues until all have crawled the length of the tunnel.

TRIPOD - Place hands on the mat with fingers pointing forward. Put head on the mat with weight on the forehead. Keep the head and hands in a triangle with the two hands the same distance apart as the head is from the hands. Base represents the three legs on a stool. Bend the elbows so that the upper arm makes a shelf. Slowly place the right knee up on the right arm and the left on the left upper arm just above the elbow. To descend, bring down one leg at a time or tuck the head and go into a forward roll. Do not allow shifting of hands while inverted; keep neck firm and shift weight gradually.

ELBOW KNEE BALANCE - The child stoops down and puts hands on the floor between the knees with elbows slightly bent. The inside of the knees are placed on the elbows. He then leans forward, taking feet off the mat, holding head up and balances in this position. Instruct children to keep their fingers spread wide on the mat to gain greater control and balance.

SEAL WALK - Take a prone position with body extended in a straight line with feet together. Walk forward on the hands, dragging toes which are pointed backward.

FORWARD ROLL - Squat, hands placed outside feet, feet shoulder width apart. Lean forward with head tucked under so that chin is on chest. Give a slight push with the feet, keeping body in tucked position. Come back to squat position.

CRAB WALK - Sit down on mat, lift hips off mat by placing weight on hands and feet. In this position walk forward, backward, and sideward. Do not let the body sag.

BRIDGE UP - Student lies flat on back. From this position the child draws knees slightly in to body -- hands in contact with mat immediately over his shoulders. By exerting pressure on feet, head and hands, the student raises his body forming an arch.

BICYCLE - The children lie on their backs on the mat with their arms at their sides, palms down. The legs and trunk are then raised to a vertical position and the hands are placed on the hips while the elbows are placed on the mat close to the body to aid in supporting the legs and trunk. Then the knees are allowed to bend and the legs rotated as if riding a bicycle upside down.

SHOULDER STAND - Assume bicycle position. Instead of churning legs, keep legs perfectly straight with toes pointed toward ceiling. The shoulders and neck should support the weight of the body.

DOUBLES STUNTS - Kindergarten, Grade 1, Grade 2

WHEELBARROW - The first child kneels down and places his hands on the floor, fingers pointed forward. The second child reaches down and grasps the first child by the ankles. He then lifts the first child's legs off the floor and presses ankles tightly against hips. The first child walks forward on his hands and should keep his legs and back in a straight line and his head up as he walks forward on his hands. Let the wheelbarrow set the pace.

DOUBLE ROCKER - "A" and "B" face each other in sitting position on the mats. "A" places his feet between the legs of "B." "B" places his feet outside "A's" and under "A's" buttocks. The two grasp arms just above the elbow of the other. "A" rocks forward and leans upon his feet as "B" pulls back on his arms. "A" then rocks up on his feet extending his knees at the same time. This action is continued until the rocking is done smoothly and with an increase in the height.

WRING THE DISHRAG - Partners face and join right hands. Partner "A" lifts left leg and places it over the joined hands ending with back to partner. Partner "B" lifts the right leg and places it over the joined hands so that partners are standing back to back. Partner "A" lifts right leg and swings it over "B" and finishes facing "B"; partner "B" then lifts left leg over "A," turns and finishes facing as in starting position.

ROOSTER FIGHT - Partners face each other. Each raises left foot backward and clasps own left ankle with the right hand. Left arm is across chest. In this position partners try to force each other to drop left foot or lose balance. Each fall may count a point.

BACK-TO-BACK GET UP - Partners sit on the mats in back-to-back position. Lock elbows with partners. Bring feet up close to body and push against partner's back, at the same time pushing upward. Rise to feet in this position without losing balance. Partners must push evenly and steadily.

TUMBLING - Grade 3, Grade 4

FRONT ROCKER - Lie down on stomach. Catch hold of ankles and rock back and forth. Arch back and lift head and knees. Keep the chin up.

TURK STAND - Child sits on mat cross-legged with arms crossed over chest. Rise to standing position without using hands or losing balance.

KNEE WALK - The child takes a kneeling position at the end of the mat. He then reaches back with both hands and grasps the ankle or toes of each foot (right hand to right foot, etc.). The feet and ankles are then pulled up off the floor and the child attempts to balance himself on his knees and "walk" the length of the mat.

JUMP AND TURN - Stand with feet slightly apart. Jump upward and make one complete turn so as to land in the original position. Maintain balance without moving the feet after landing.

COFFEE GRINDER - The child supports himself on his right hand and feet with body extended and straight. He then walks around the right hand in a circle, keeping his body in a straight line. Repeat using other hand.

KNEE DIP - Stand on the right foot and grasp the left foot with the right hand. Keep free arm out to maintain balance and bend down. Touch the knee lightly to the mat, and return to standing position continuing to hold foot.

HEEL CLICK - Begin with feet apart, jump up in the air, click heels together once, and come back down with feet apart. For students of advanced ability, a double heel click can be used.

JUMP AND REACH - Kneel keeping weight well on the balls of feet. Swing the arms down to the side and backward; swing them forward and come to a standing position.

EGG SIT - Sit on mat with legs spread and extended. Grasp feet with hands, and with legs straight, raise them from mat until body rocks back slightly. Hold this position.

CRAB WALK - Sit down on mat, lift hips off mat by placing weight on hands and feet. In this position walk forward, backward, and sideways. Do not let the body sag.

BALANCE SEAT - Student sits on floor, legs together, hands on floor behind back -- hands act as a brace. The child raises legs up and forms a V while maintaining balance on seat. As legs are raised, the hands are removed from contact with floor and raised outward from body with toes pointed.

FRONT SCALE (ANGEL) - Stand on right foot, bend body forward from the hips at right angle. Raise left foot bending it slightly at the knee; keep head up and arms extended outward.

THREAD THE NEEDLE - Make a circle with the arms by clasping hands in front of the body. Bend the trunk forward and step through circle with first one foot and then the other. Continue by stepping backward out of the circle.

LEG CIRCLE - Begin in a squat position, rest weight on one leg; extend other leg out in front of body, put both hands (palms down) on the floor. Rotate the extended leg around raising the arms to let the leg go through.

SHOULDER STAND - Assume bicycle position. Instead of churning legs, keep legs perfectly straight with toes pointed toward ceiling. The shoulders and neck should support the weight of the body.

MULE KICK - Place hands on the mat, and at the same time throw the feet into the air. When body is inverted, kick with legs as a mule might kick. If body tends to continue forward as in the hand spring, raise the head more. If balance is lost, keep hands on the mat, arch back and let feet continue forward until weight is placed on them.

TRIPOD - Place hands on the mat with fingers pointing forward. Put head on the mat with weight on the forehead. Keep the head and hands in a triangle with the two hands the same distance apart as the head is from the hands. Base represents the three legs on a stool. Bend the elbows so that the upper arm makes a shelf. Slowly place the right knee up on the right upper arm and the left on the left upper arm just above the elbow. To descend, bring down one leg at a time or tuck the head and go into a forward roll. Do not allow shifting of hands while inverted; keep neck firm and shift weight gradually.

ELBOW-KNEE BALANCE - The child stoops down and puts his hands on the floor between the knees with elbows slightly bent. The inside of the knees are placed on the elbows. He then leans forward, taking feet off the mat, holding head up and balancing in this position. Instruct children to keep their fingers spread wide on the mat to gain greater control and balance.

HEADSTAND - Begin Tripod position described above. A good triangle base must be maintained. From this position slowly lift the legs above the head until the legs are straight. Keep the neck rigid, weight on front of head (not the top) and evenly distributed between hands and head. Be certain that hips are in a vertical line above the head before extending the legs. Student assistants should be used who squat facing the performer's back ready to catch the hips to help in finding balance point or to aid in bracing the back of the performer as he goes into the stand. Make movements smooth -- do not rush into balance position. To come out of this stunt, either bring one leg down at a time, or tuck the head under the arms; curl and roll down as in a forward roll.

BRIDGE UP - Student lies flat on back. From this position the child draws knees slightly in to body. The hands are in contact with mat immediately over his shoulders. By exerting pressure on feet, head and hands the student raises his body forming an arch.

BRIDGE UP AND WALK - Refer to Bridge Up. (Forward movement of a Bridge Up position)

LOG ROLL - Lying flat on back with arms extended over the head and legs extended, roll over slowly. The whole body must turn simultaneously to keep moving in a straight line.

SHOULDER ROLL - Stand at the end of the mat with the feet spread slightly. Lean forward and throw the left arm towards the mat looking between the legs as the arm is thrown. Strike the mat at the elbow first and roll up the arm across the shoulders and back, and end up on the feet facing sidewards. The right arm can be used to push the performer to his feet. After doing this several times, the stunt may be done from a run, simulating the fall that occurs in some games, but in a relaxed and non-injurious way.

FORWARD ROLL - Standing with both feet close together, the child squats and places both hands on the mat, outside the knees, fingers pointed forward. The chin is then tucked against the chest while a slow push is exerted by the feet causing the hips to rise forward and over the shoulders. At this point the body weight is supported momentarily by the hands, permitting the head to slip down between the hands (without touching the mat) with body weight being taken up by the shoulders and the back of the neck. The child rolls forward keeping the back rounded and the knees, chin and legs tucked close to the chest. With practice and increased speed, the child should be able to finish the activity by coming to a standing position.

FORWARD ROLL TO A V-STAND - Begin with a forward roll. When the first half of roll is completed, spread legs and come to a standing position with legs widely separated as in a V when outstretched.

BACK ROCKER - The child lies on his back on the mat and draws his knees up to his chest and wraps his arms around them. He then rocks forward and back slowly building up speed. Instruct the children to tuck their chins against their chests.

BACKWARD ROLL - Start in squat position. Place hands at shoulders, palms up, thumbs next to neck. Roll back, push with the feet, keep chin touching chest and pull knees toward the chest. When hips are even with the shoulders, push with hands. Land on toes and return to squat position.

BACK ROLL TO A V-STAND - Begin with a back roll. After the student has completed the first part of the roll, then he finishes by coming to a standing position with legs widely spread as if in a V.

CARTWHEEL - Stand with the right side toward the mat. Place the hands in line with each other on the mat keeping the elbows straight. Push off with the right foot and then the left. Swing the legs over the arms landing first with the left foot and then with the right. As the legs pass over the body push from the mat with first the right hand and then the left. Stunt is finished in a standing position. If it is easier for the performer to begin with the left side toward the mat and to begin with the left hand, he may do so. Attempt to get the hips vertical and feet well off the mat. Assist by taking position on side of mat near the back of performer. If balance is lost catch under shoulders and lift so that feet may be snapped down to mat.

FORWARD ROLL CROSS LEGS TO BACK ROLL - (self-explanatory)

DOUBLE STUNTS - Grade 3, Grade 4

WHEELBARROW - First child places hands on the floor with arms, legs and back straight. Second child grasps legs of first at ankles placing his partner's legs on each side of his body firmly. In this position they walk forward with the first child performing as the wheelbarrow and the second as the man pushing it. Let the wheelbarrow set the pace.

LEAP FROG - The first partner bends over at the hips and places his hands on his knees, keeping his head down. The second partner runs and jumps (straddle-legged) over the first partner, pushing with his hands, which are placed on the first partner's shoulders. He lands on both feet with knees slightly bent.

HAND WRESTLING - Partners of approximately the same size stand on a line facing each other. Grasping right hands, each tries to make the other move his feet off the line.

MONKEY CARRY - One student lies on his back, the other student gets down on his forearms and knees over the other person, with his head towards the feet. The bottom person then locks his arms above the buttocks and his legs around chest of the upper person. The one on top then straightens up keeping hands and feet in contact with the mat and begins to walk forward, keeping the legs and arms straight.

DOMINOES - Pupils assume a position on knees. They should be lined up in a side-by-side formation. On a signal, the student on the end of the mat falls forward, catching his weight with his hands and continuing on to his stomach. The elbows should be held in close to the body and slightly bent. As soon as the first student falls, the second goes down. This continues until the last student in the line is down.

TWO-TIER PYRAMID - Designate two students as base (bottom part of pyramid) and one as the top. On a signal, base gets on hands and knees. On second signal the top students mount the base. One knee will be placed on inside part of the hip of each base. To collapse the pyramid -- get attention of pyramid -- then count: "1, 2, 3." On the count of three, each student in the pyramid flattens out.

LOG SHUFFLE - Three students assume a position on hands and knees, side by side. The middle man begins the action by rolling either to the left or right. Lettering students A, B, and C, middle man B rolls to his left under A who leaps over B and does a side roll under C who leaps up and over A and continues as a figure eight.

TUMBLING - Grade 5, Grade 6

KNEE DIP - Stand on the right foot and grasp the left foot with the right hand. Keep free arm out to maintain balance and bend down. Touch the knee lightly to the mat and return to standing position continuing to hold foot.

BALANCE SEAT - Students sit on floor -- legs together -- hands on floor behind back -- hands act as a brace. The child raises legs up and forms a V while maintaining balance on seat. As legs are raised the hands are removed from contact with floor and raised outward from body with toes pointed.

HEEL CLICK - Begin with feet apart; jump up in the air, click heels together once, and come back down with feet apart. For students of advanced ability a double heel click can be used.

LEG CIRCLE - Begin in a squat position, rest weight on leg; extend other leg out in front of body. Put both hands palms on the floor. Rotate the extended leg around raising the arms to let the leg go through.

MULE KICK - Place hands on the mat, and at the same time throw the feet into the air. When the body is inverted kick with legs as a mule might kick. If body tends to continue forward as in the hand spring, raise the head more. If balance is lost keep hands on the mat, arch back and let feet continue forward until weight is placed on them.

BACK KIP (NECKSPRING) - Lying on back, roll back and place hands well under shoulders. The weight of the body should be on neck and shoulders, not on back. Take advantage of the natural rebound of the body and kick legs vigorously upward and forward at 45° angle. At the same time push hard on mat with arms and head; bring feet under body to land. Land by bending at knees, not hips.

NOTE: This stunt is not an easy one to learn. It differs from the headspring and handspring in that in the beginning stages the performer will start from a lying-down position. Persistent practice is necessary in order to coordinate the hip snap and the arm and neck push into a good neckspring. Only experienced tumblers will be able to get enough height to land in good form. Doing the neckspring off a rolled-up mat or a pile of mats helps the beginner to get the feeling of the stunt and gives him encouragement and confidence. This is also a good way for the advanced performer to change from the squat to the arched-back landing if he has trouble with the transition.

HINT TO BEGINNERS: The beginner will have to land in a squat landing. This more elementary type of landing is acceptable for the novice in any of the stunts of this progression. The squat landing is always used for a series of necksprings, even by the advanced performer. When spotting, be sure to turn your head so that the performer's elbow will not hit you in the face. Two men may assist the performer in the same way.

VARIATIONS:
1. Roll slowly forward to shoulders, and snap to feet with a neckspring. Do a series of these.
2. Neckspring, pushing with hands on thighs.
3. Neckspring without using arms.
4. Forward roll to stand; backward roll to hand balance; chest roll down; jump through to sit; backward roll to neck; neckspring to feet.
5. Neckspring to hand balance. To do this extend the hips up into an arch to the balance position on hands instead of snapping over onto feet.
6. Neckspring to hand balance, chest roll down.
7. Neckspring to hand balance, forward roll down.
8. Neckspring to hand balance, lower gently to head-and-hand balance.
9. Neckspring with half twist.

JUMP THROUGH - The student in a push-up position straightens arms forcibly and with sudden flexion of hips and knees, jumps through arms to sitting straight-leg position. Break fall with arms.

HINTS TO BEGINNERS: The shoulder push, which you learned for the snap down is also important in this stunt. If you cannot get your feet through, notice how much of a shoulder push you are getting. You may have forgotten how to do it. Practice it from the front-leaning rest position, seeing if you can bounce your hands off the mat with your shoulder push alone. Some people have extremely long legs. They will find that in this stunt it helps to cross them as they are being brought through the arms.

JUMP THROUGH VARIATIONS:

1. Forward roll to front-leaning rest; jump through.
2. Jump through from front-to-rear-leaning rest; turn over to front-leaning rest; repeat, making it continuous.
3. Jump through to lying-down position on back. (Keep chin on chest to avoid bumping head.)
4. Jump through with legs crossed.
5. Jump through, cutting legs under one arm. (Bring both legs through on one side.) Repeat on other side.
6. Hand balance, chest roll, and jump through.
7. Lie on back and have partner lift you in dead-man lift (body stiff) and let you fall forward onto face in position for jump through (break fall with arms).

TRIPOD - Place hands on the mat with fingers pointing forward. Put head on the mat with weight on the forehead. Keep the head and hands in a triangle with the two hands the same distance apart as the head is from the hands. Base represents the three legs on a stool. Bend the elbows so that the upper arm makes a shelf. Slowly place the right knee up on the right upper arm and the left on the left upper arm just above the elbow. To descend bring down one leg at a time or tuck the head and go into a forward roll. Do not allow shifting of hands while inverted; keep neck firm and shift weight gradually.

FOREARM BALANCE - Kneel and place the forearms on the mat with palms down forming two sides of a triangle. Slowly walk up to a position where the hips are nearly over the head. Bring one leg up into position above the head with a slight kick. When the balance is gained bring the other foot up; arch back slightly; keep legs extended with feet together. Keep weight balanced on the forehead and forearms. Use a student assistant at one side to help catch the legs if needed. Tuck head and roll down if balance is lost.

ELBOW-KNEE BALANCE - The child stoops down and puts his hands on the floor between the knees with elbows slightly bent. The inside of the knees are placed on the elbows. He then leans forward, taking feet off the mat, holding head up and balanced in this position. Instruct children to keep their fingers spread wide on the mat to gain greater control and balance.

HEADSTAND - Begin in Tripod position described earlier. A good triangle base must be maintained. From this position slowly lift the legs above the head until the legs are straight. Keep the neck rigid, weight on front of head (not the top) and evenly distributed between hands and head. Be certain that hips are in a vertical line above the head before extending the legs. Students assisting should be used who squat facing the performer's back ready to catch the hips to help in finding balance point or to aid in bracing the back of the performer as he goes into the stand. Make movements smooth -- do not rush into balance position. To come out of this stunt either bring one leg down at a time or tuck the head under the arms, curl and roll down as in a forward roll.

HANDSTAND - Assistants take positions on each side of performer. Performer places hands on the mat shoulder distance apart, fingers spread and pointing forward, elbows straight. Shift shoulders forward directly over hands and kick up first one leg and then the other. Catch balance by keeping head up and point toes toward ceiling. If students tend to continue over with the legs, do not raise the head quite so much. Assistants catch the shoulders as the performer kicks up to avoid collapsing of arms; as soon as legs are up, catch them with opposite hands and assist in gaining balance point. If balance is completely lost, assistants will continue to hold up shoulders and push the legs back to starting position. If legs become overbalanced, the assistants hold shoulder while the performer arches back, bends the knees and allows weight to go over so that he drops to his feet. Not all students will be able to accomplish this stunt but allow those who can to continue until they can stand on the hands without the help from assistants. Keep assistants ready at all times.

WALK ON HANDS - Self explanatory. Be sure to use spotters.

BRIDGE UP - Student lies flat on back. From this position the child draws knees slightly in to body -- hands in contact with mat immediately over his shoulders. By exerting pressure on feet, head, and hands, the student raises his body forming an arch.

BRIDGE UP AND WALK - Refer to Bridge Up. (Forward movement of a Bridge Up)

FORWARD WALKOVER - Precautions:

1. Only a qualified instructor should be permitted to spot student attempting this stunt.
2. Spotter takes a position at the side of mat slightly ahead of student.
3. Place the left hand under student's hips.
4. Use the free hand to assist in balance and movement of legs.

Procedure:

1. Stand facing mat.
2. Bend at waist and kick up to a handstand, legs in split position.
3. Kick up hard with the right leg and continue to swing it over the head to the mat trailed by the left leg.
4. Right leg lands on the mat as close to the hands as possible closely followed by the left leg, feet slightly spread.
5. Push with hands, and finish in a standing position.

BACKWARD WALKOVER - Precautions:

1. Only a qualified instructor should be permitted to spot student.
2. Spotter should stand at side of mat slightly to rear of student.
3. Place the right hand under student's hips.
4. Left hand will be free to assist leg movement over the student's head and to assist in maintaining student's balance throughout stunt.

Procedure:

1. Stand with back to the mat.
2. Execute a back bend until hands are in contact with the mat -- palms down, fingers toward heels, at the same time kick up and over with left leg.
3. Just before right foot leaves the mat, push hard and leg trails in split position.

4. Drop left foot to the mat closely followed by right foot.
5. Push up with hands and finish in a standing position.

FORWARD ROLL - Standing with both feet close together, the child is instructed to squat and place both hands on the mat, outside the knees, fingers pointed forward. The chin is then tucked against the chest while a slow push is exerted by the feet causing the hips to rise forward and over the shoulders. At this point, the body weight is supported momentarily by the hands, permitting the head to slip down through between the hands (without touching the mat) with the body weight then being taken up by the shoulders and the back of the neck. The child rolls forward keeping the back rounded and the knees, chin and legs tucked close to the chest. With practice and increased speed the child should be able to finish the activity by coming to a squatting position.

FORWARD ROLL TO A V-STAND - Begin with a forward roll. When the first half of the roll is completed spread legs and come to a standing position with legs widely separated as in a V. When outstretched leg hits mat, hands should be flat on mat close to body between the legs. To keep forward motion, lean forward with head and shoulders pushing hard with hands.

FORWARD DIVE - The student jumps off both feet, breaks fall with hands and arms, ducks head and rolls on neck and shoulders, keeping chin on chest and heels close to buttocks. Throw head well forward to come up to stand.

HINTS TO BEGINNERS: The dive is merely a forward roll with an extended take-off, and should be learned as such. Gradually make your take-off longer and higher. Because of the excess momentum, there is no need for holding the shins to get a close tuck. In a dive for distance keep the head up as long as possible. When diving for height, jackknife the hips up high and keep the head down after height is reached.

BACKWARD ROLL - Start in squat position. Place hands at shoulders, palms up, thumbs next to neck. Roll back, push with the feet, keep chin touching chest and pull knees toward the chest. When hips are even with the shoulders, push with hands. Land on toes and return to squat position.

BACK ROLL TO A V-STAND (SPRADDLE-LEGGED STAND) - Begin with a back roll. After the student has completed the first part of the roll, he finishes by coming to a standing position with legs widely spread as if in a V.

FORWARD ROLL CROSS LEGS TO BACK ROLL - Self explanatory.

BACK EXTENSION - This stunt is the same as the backward roll with just one exception. As the hips pass over the head, the palms are in contact with the mat, the legs are straightened and with a burst of power, the body is extended to a momentary handstand followed by a snapdown to a standing position.

CARTWHEEL - Raise the right leg and right arm sideward to the right, letting the right foot strike the mat first; at the same time raise the left leg and arm sideward and upward. Continue leaning to the right until the right hand touches the floor. As the right hand touches the floor, throw both the legs upward and bring the left hand to the floor beyond the right hand.

Continue on over, letting the left foot and then the right foot come to the floor in a standing position. Start with a short run and keep the body in a perpendicular position when supported by the hands. This may be done by reversing the order in which the hands and feet are used.

ROUND OFF - The Round Off is considered an important key to tumbling since it is used to start the majority of the backward tumbling exercises. The purpose of the Round Off is to change the forward motion, established by running, into backward motion so that backward tumbling stunts may be performed. This stunt may be executed either to the left or to the right, but for the purpose of this guide, it will be explained to the left.

Take a good run, skip on the right foot and bring the left foot forward. Place the left foot on the ground, bend forward at the waist and place the left hand on the mat about two feet in front of the left foot. Kick the right foot over head followed by the left and place the right hand on the mat in front of and slightly to the left of the left hand. As the stunt progresses the hands and arms pivot in the same direction and the body turns. The fingers of both hands are pointing toward the edge of the mat. When the feet pass overhead, execute a half turn. Snap the feet down from the waist and simultaneously push off the mat by extending the shoulders and flexing the wrists. Land on both feet, facing in the direction opposite from that of starting. When the feet strike the ground, bound off the balls of the feet. It is important that the eyes be trained on a spot about 6 inches in front of the hands during the entire trick. Placing chin on chest will mean loss of relative position and inability to complete the Round Off. The Round Off should be learned from the Cartwheel. The two skills are essentially the same with the exception of the landing. Perform the Cartwheel and instead of facing sideways on the landing, execute a quarter turn more and land on both feet simultaneously.

HEAD KIP - Begin from headstand position. Then it is the same as headspring.

HEADSPRING - From squat position, rock forward, placing forehead on mat. As body falls off balance, extend hips forcibly -- legs should be straight to do this. At the same time push hard with arms, taking strain off neck. Arch well and bring feet under you to land.

HINTS TO BEGINNERS: After one has learned the hip snap for the Neck Spring, the Headspring should be comparatively easy to learn. The timing of the hip snap requires concentration. Be sure to rest on the forehead (instead of the top of the head) so that you will not roll over too fast. Almost all the weight is borne by the arms. You must place your forehead just about on a line with the hands so that you will be able to do this. The performer may be assisted in the headspring by grasping his upper arm with the fingers of the left hand on his biceps, and assisting under the shoulders with the right.

VARIATIONS:
1. Do a series of headsprings using the squat landing.
2. Do a series of alternate headsprings and necksprings.
3. Forward roll to squat and do a headspring.
4. Do head-and-hand balance and headspring to feet.

5. Backward roll to hand balance; chest roll down; jump through to squat; and headspring to feet.
6. Neck spring; front roll to squat; headspring to squat; backward roll and snap to hand balance; and snap down.

HANDSPRING - Start with a short run and use skip or scuff on last step. Flexing at hips, bring hands down close to take-off foot. Kick leg (back) up vigorously as hands are going down, keep elbows straight, and look straight ahead. Push hard with shoulders as legs snap over into arch and land by bending at knees, not hips.

HINTS TO BEGINNERS: The kick and shoulder shove alone should take you over in this more advanced form of the handspring. The best way to learn the handspring is to have your partner assist you. With his protection you can concentrate on the three important fundamentals of the straight-arm handspring without fear of landing on your back. Your first objective should be to learn to lock the elbows straight. Next, stress a harder and higher kick so that you may land in the arched-back position. Last, practice keeping the head up or back by looking forward as long as you can and then holding the head in that position until you land.

VARIATIONS:
1. Assisted straight-arm handspring.
2. Assisted handspring from knees of partner who is sitting.
3. Handspring backward roll to hand balance, and snap down.
4. Handspring, forward roll, headspring, forward roll, neck spring, and forward roll to stand.
5. One-hand handspring.
6. Diving, handspring from two-foot take-off.

DOUBLE STUNTS - Grade 5, Grade 6

WHEELBARROW - The first child kneels down and places his hands on the floor, fingers pointed forward. The second child reaches down and grasps the first child by the ankles. He then lifts the first child's legs off the floor and holds them by the ankles firmly against his body. The first child walks forward on his hands. Instruct the first child to keep his legs and back in a straight line, and his head up as he walks forward on his hands. Let the wheelbarrow set the pace.

DOUBLE ROLL - The bottom man on this stunt lies down, raises his feet to top man, who grasps his ankles while the man below grasps the upper partner's ankles. He then gives top man a push as he springs off ground. The student should relax legs as top man makes an effort to place them, and bottom man then thrusts his head well forward to come onto feet. The top man places bottom man's feet wide and close to his buttocks. He keeps elbows straight until bottom man's feet touch ground and then breaks the fall with arms. Then places head between bottom man's feet, close to his buttocks and tucks head as in the dive and rolls on neck and shoulders, pulling bottom man up to his feet reversing positions.

HINT TO BEGINNERS: Be able to do a good dive and roll to a stand before attempting this stunt. Learn the stunt in slow motion when you first try it.

VARIATIONS:

1. Do wheelbarrow stunt onto mat; "wheelbarrow" ducks head; change grips and go into double roll.
2. Leapfrog over partner and backward roll toward him into position for double roll.
3. Double roll forward; bottom man throws top man into forward roll, and backward rolls to stand.
4. Do double roll backward.
5. Do double roll forward, and drop into position for monkey walk.

LEAP FROG - The first partner bends over at the hip and places his hands on his knees, keeping his head down. The second partner runs and jumps (straddle-legged) over the first partner, pushing with his hands, which are placed on the first partner's shoulders. He lands on both feet with knees slightly bent.

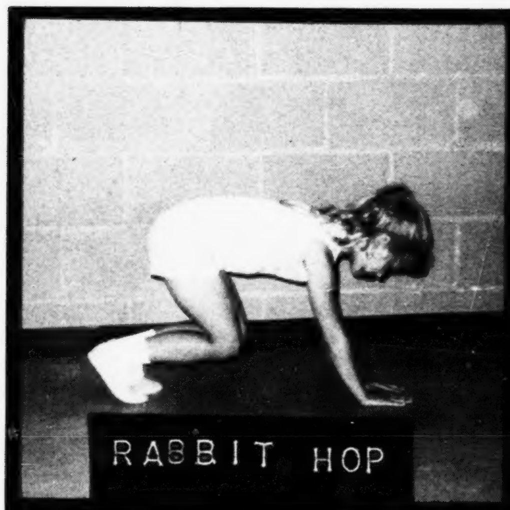
ARM WRESTLE - Partners of approximately the same size stand on a line facing each other. Grasping right hands, each tries to make the other move his feet off the line.

MONKEY CARRY - One student lies on his back, the other student gets down on his forearms and knees over the other person, with his head towards the feet. The bottom person then locks his arms above the buttocks and his legs around chest of the upper person. The one on top then straightens up keeping hands and feet in contact with the mat and begins to walk forward, keeping the legs and arms straight.

DOMINOES - Pupils assume a position on knees. They should be lined up in a side-by-side formation. On a signal, the student on the end of the mat falls forward, catching his weight with his hands and continuing on to his stomach. The elbows should be held in close to the body and slightly bent. As soon as the first student falls, the second goes down. This continues until the last student in the line is down.

LOG SHUFFLE - Three students assume a position on hands and knees side by side. The middle man begins the action by rolling either to the left or right. Lettering students A, B, and C, middle man B rolls to his left under A who leaps over B and does a side roll under C who leaps up and over A and continues as a figure eight.

TWO-TIER PYRAMID - Designate two students as base (bottom part of pyramid) and one as the top. On a signal, base gets on hands and knees. On second signal, the top student mounts the base. One knee will be placed on inside part of the hip of each base. To collapse the pyramid, get the attention of pyramid, then count: "1, 2, 3." On the count of three, each student in the pyramid flattens out.



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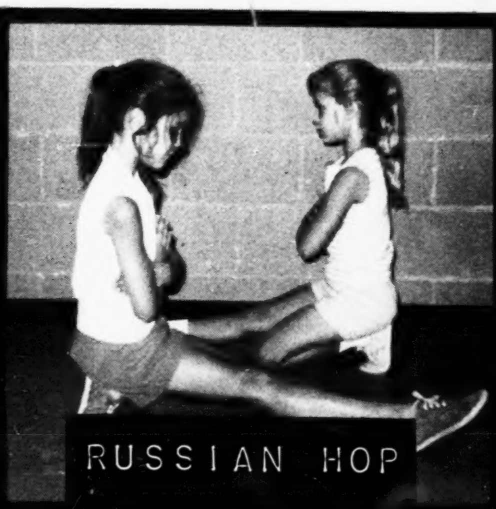

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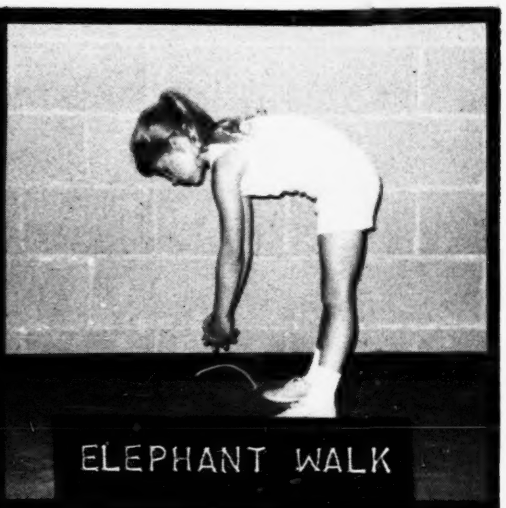

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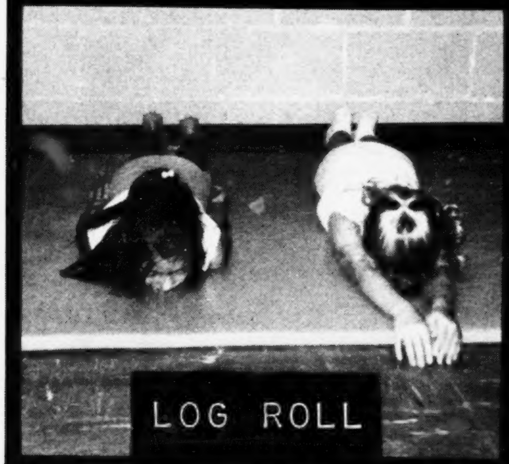

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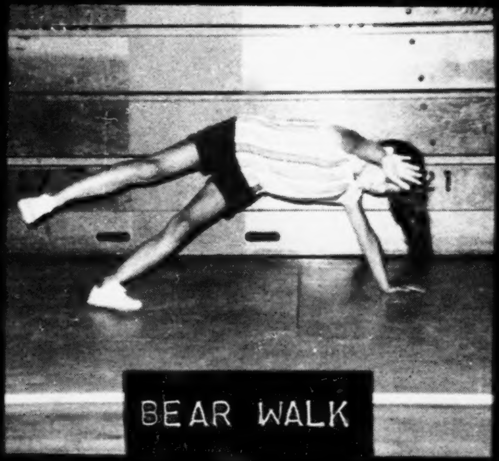

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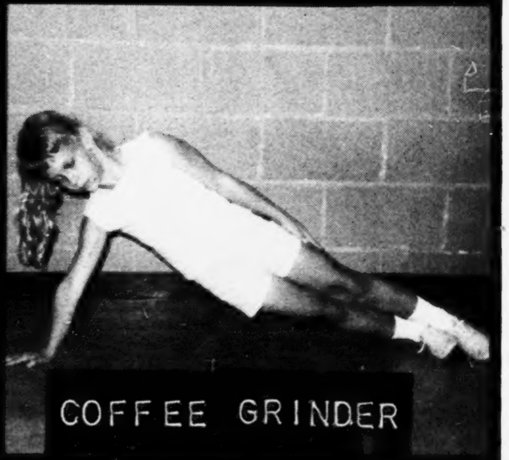

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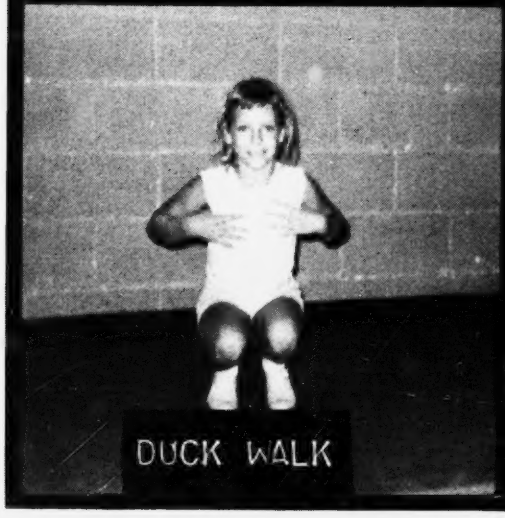

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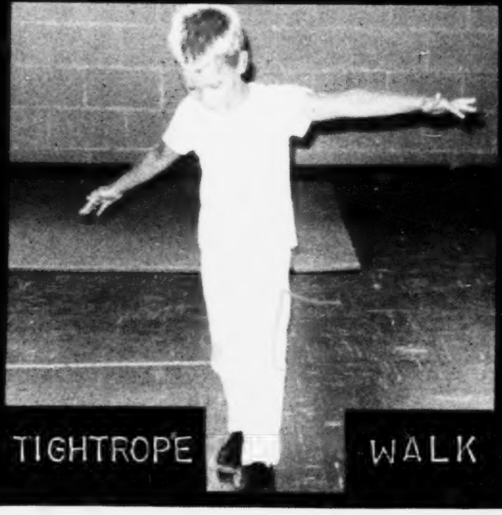

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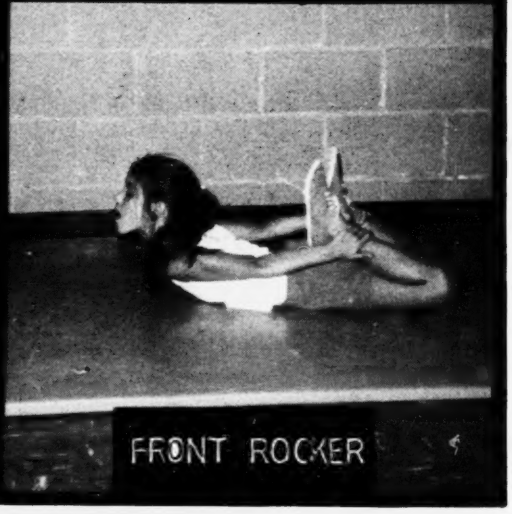

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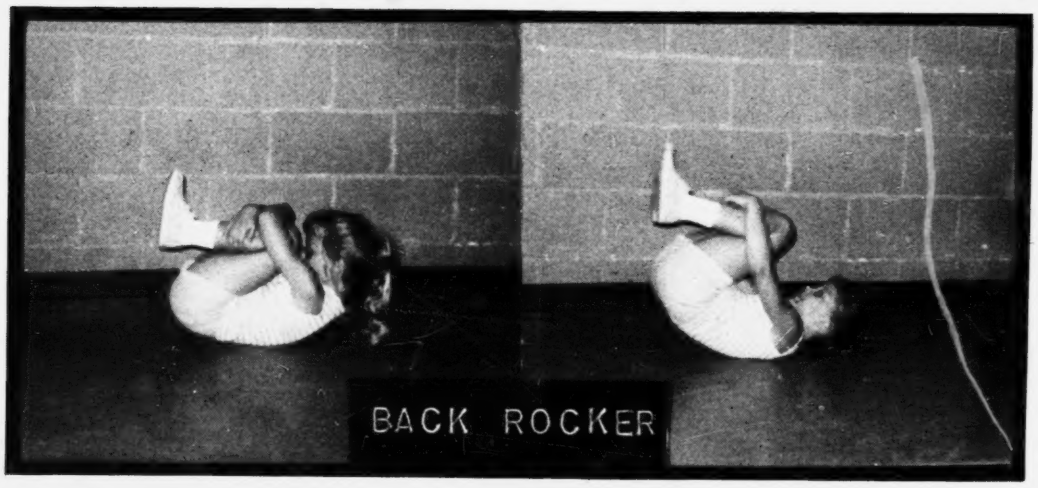

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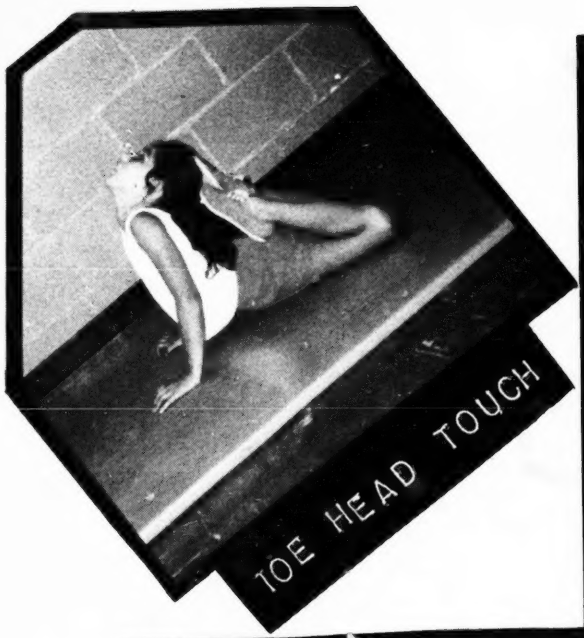
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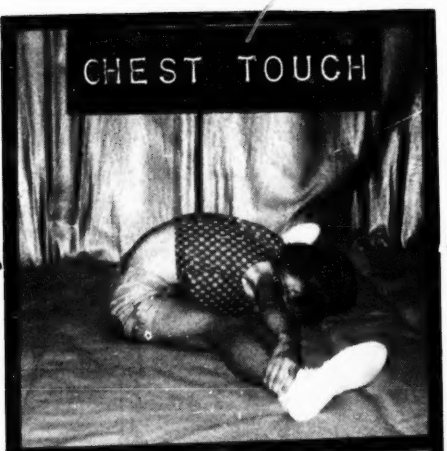
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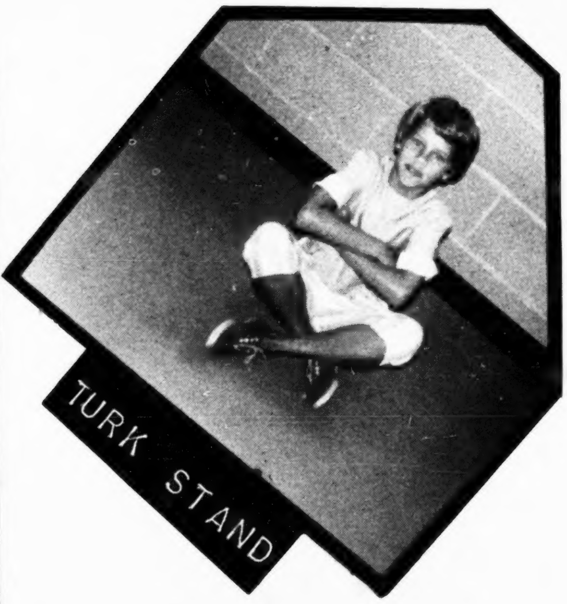
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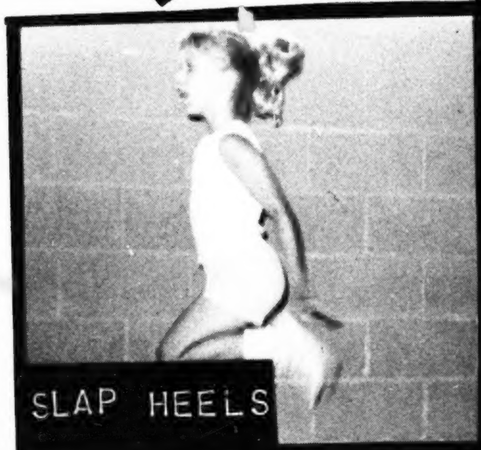
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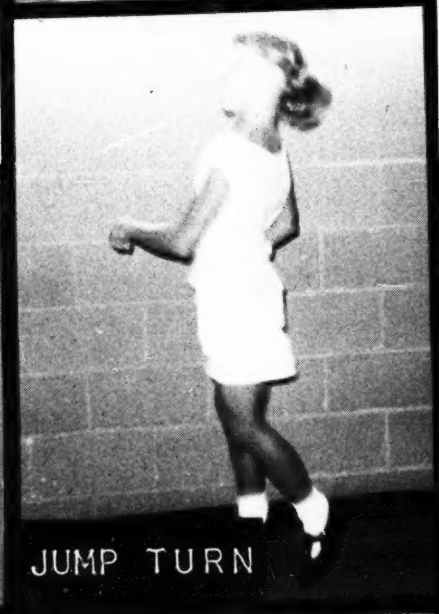
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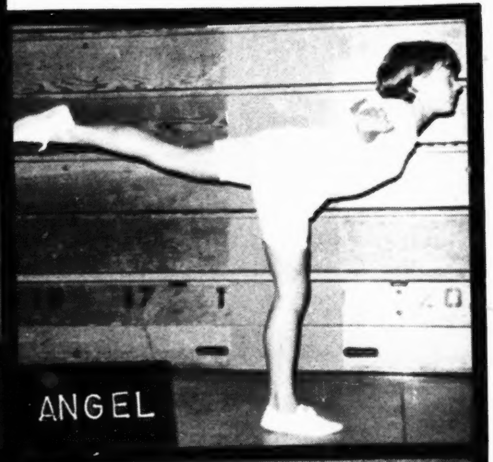
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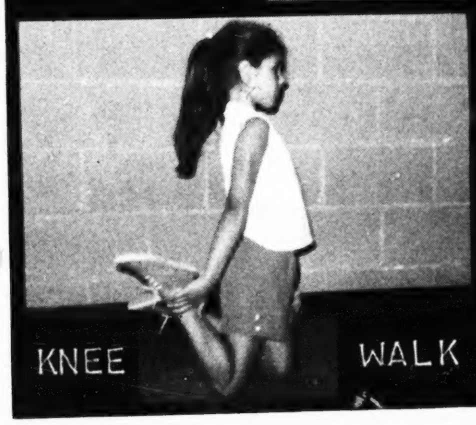
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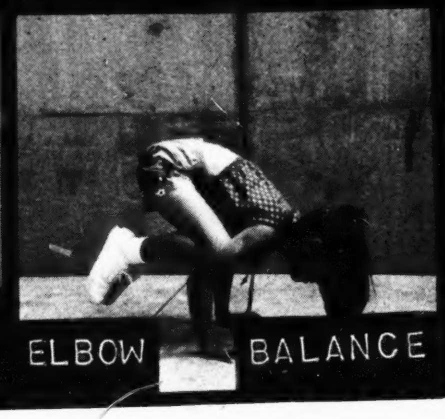
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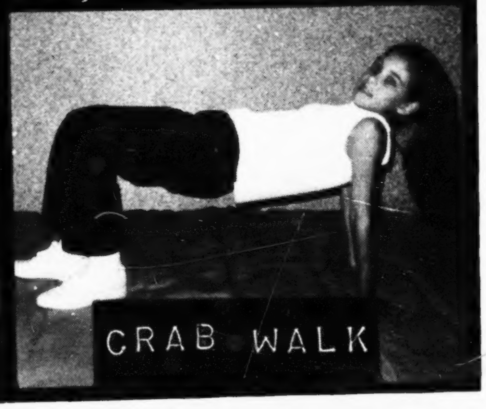
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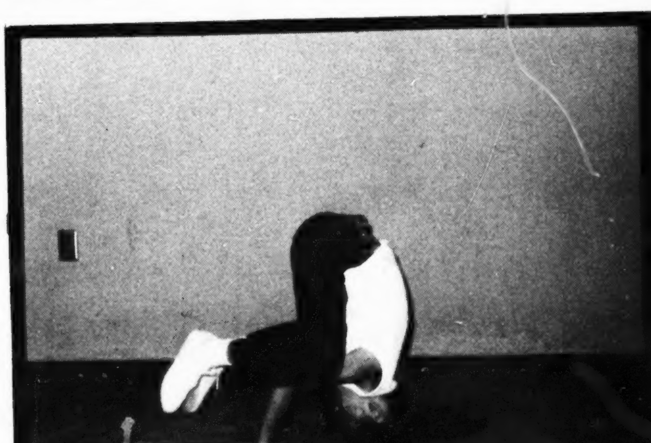
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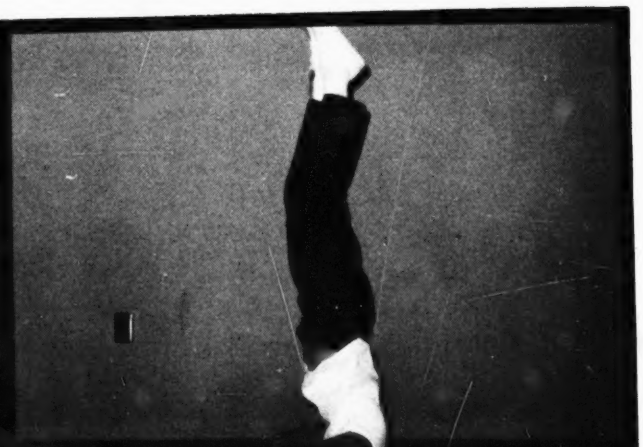
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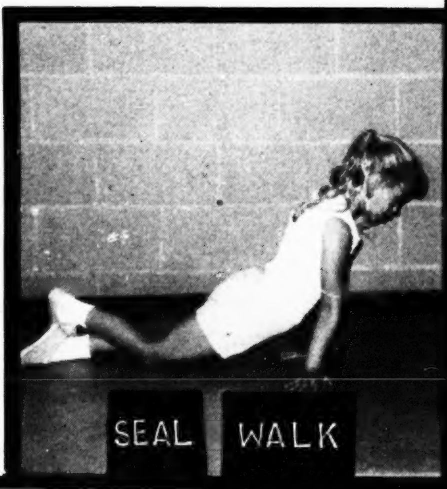

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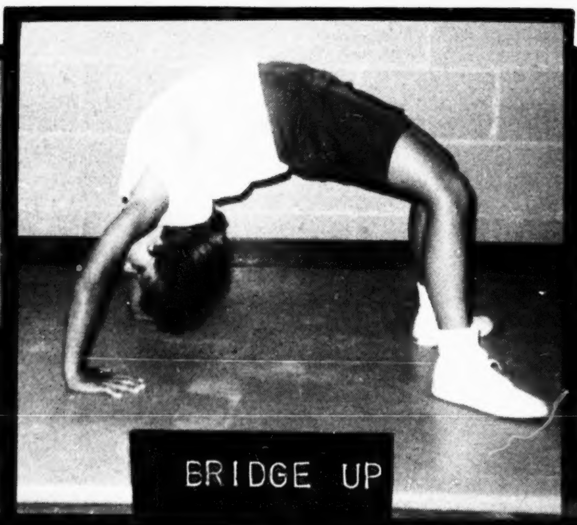

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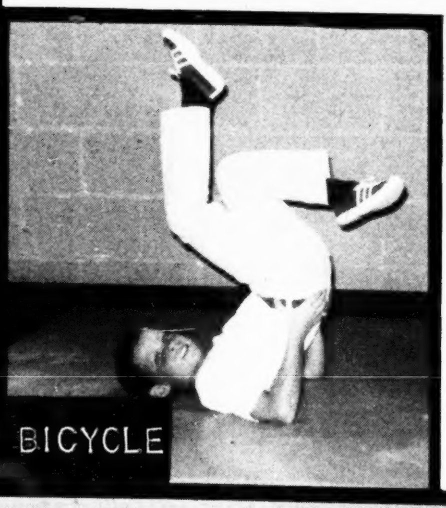

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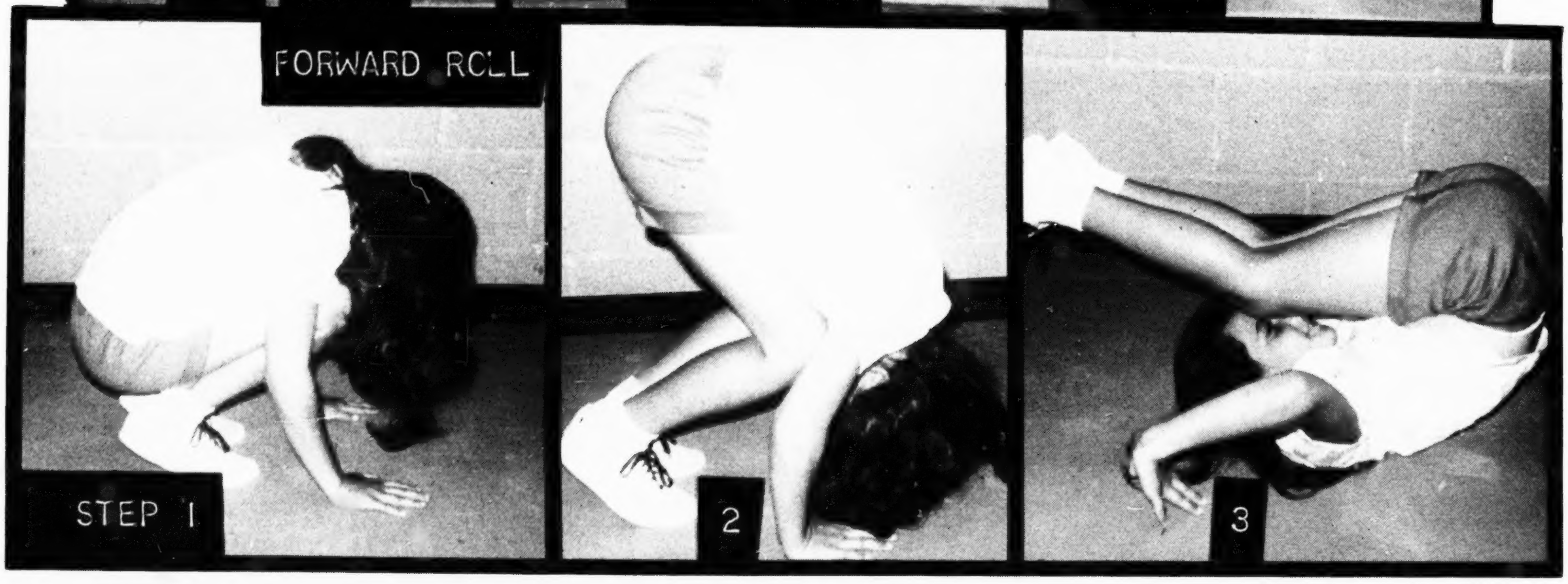

FORWARD ROLL

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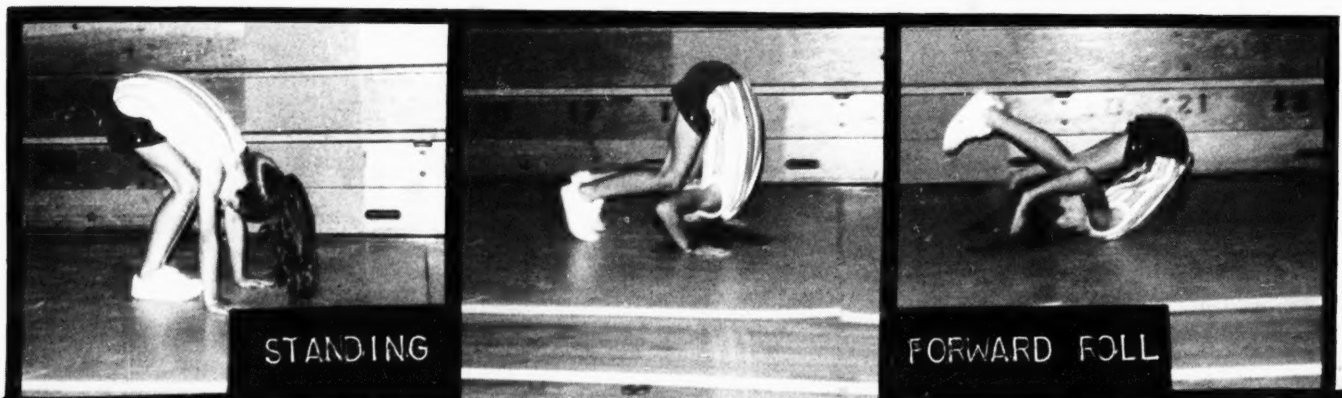
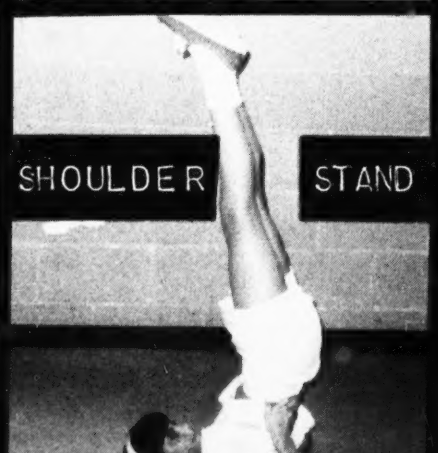


STANDING FORWARD ROLL

V FORWARD ROLL



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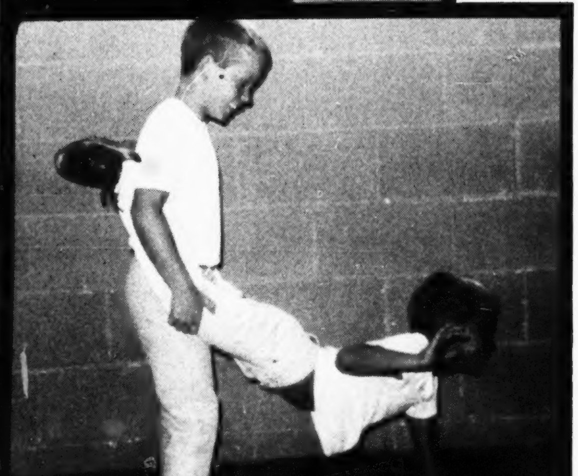

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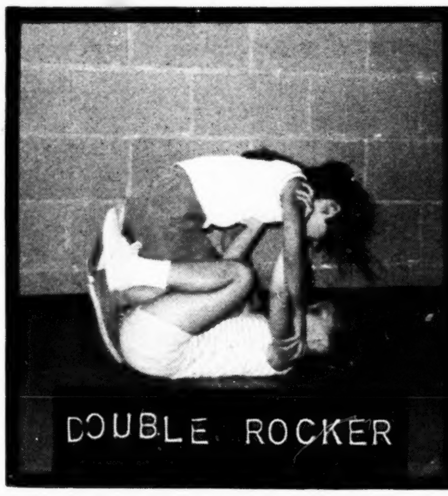
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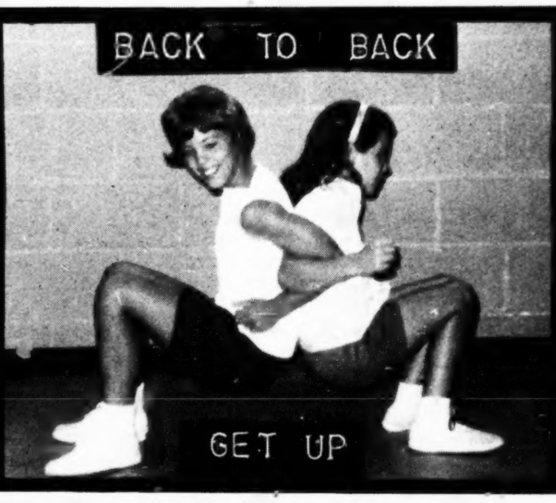
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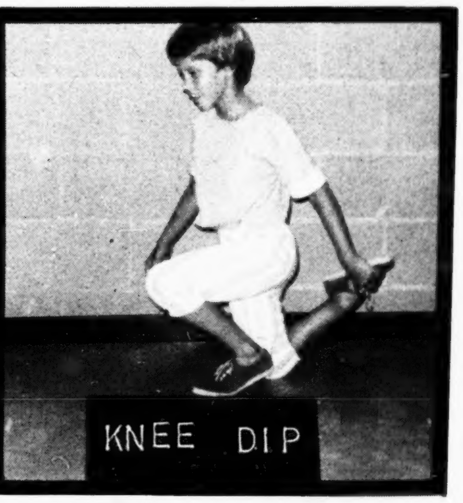
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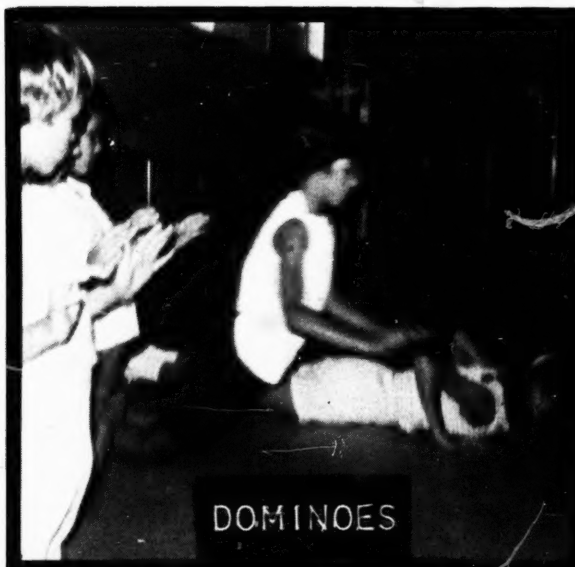
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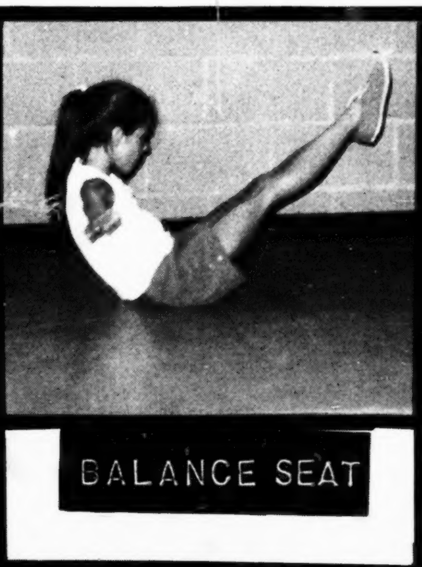
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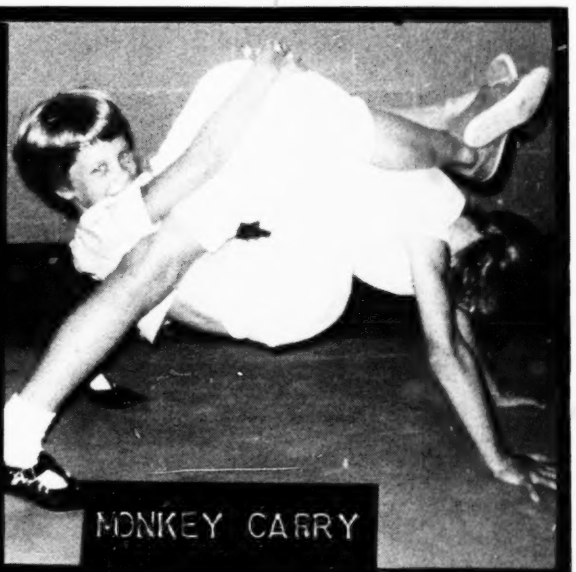
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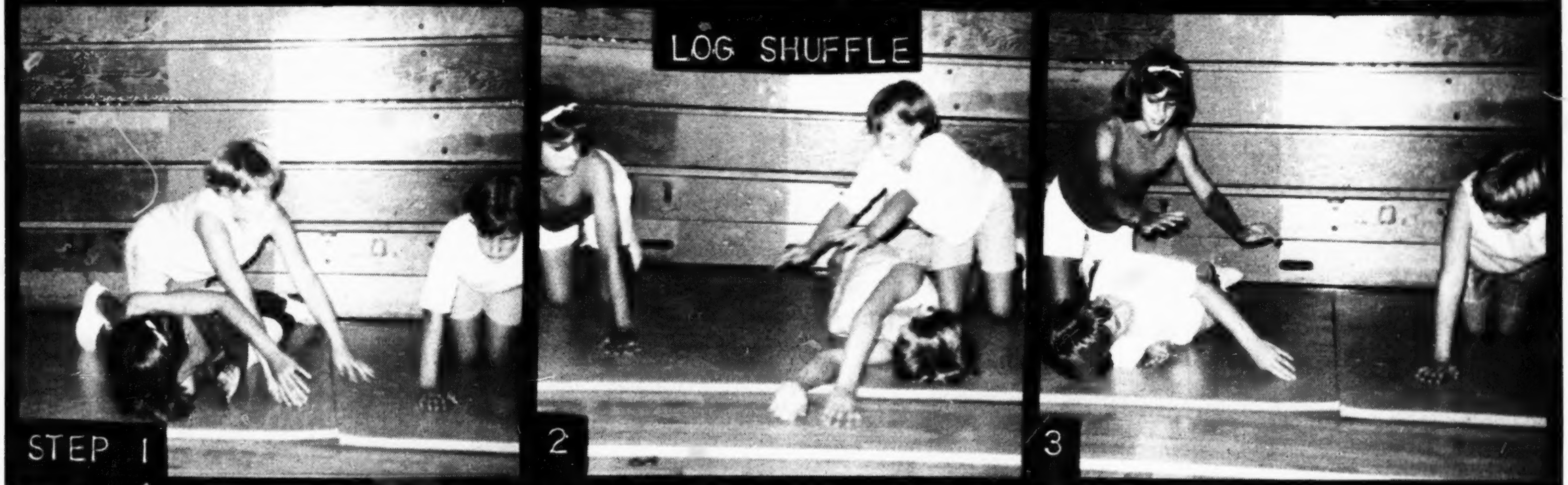
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STEP 1

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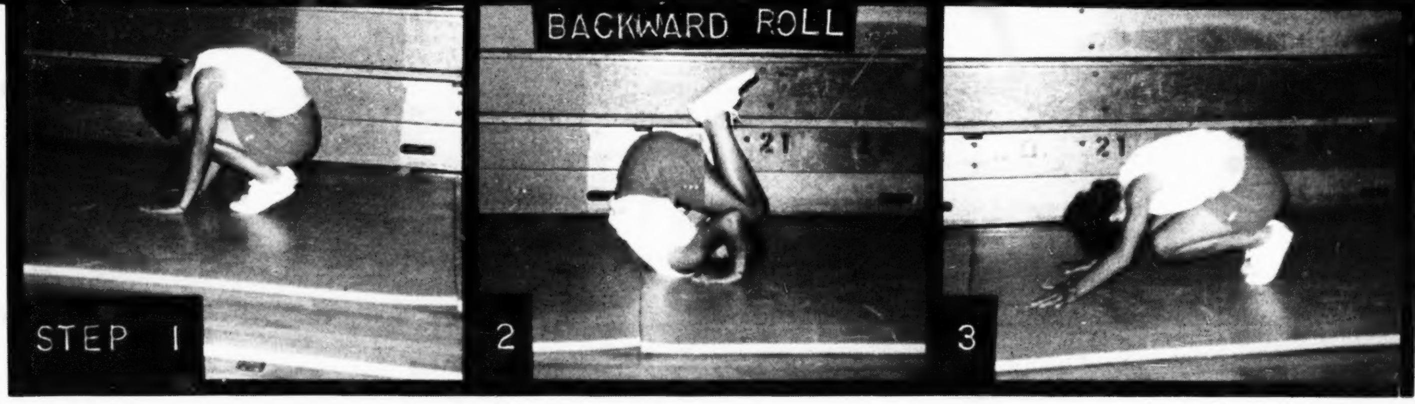
BACKWARD ROLL

STEP 1

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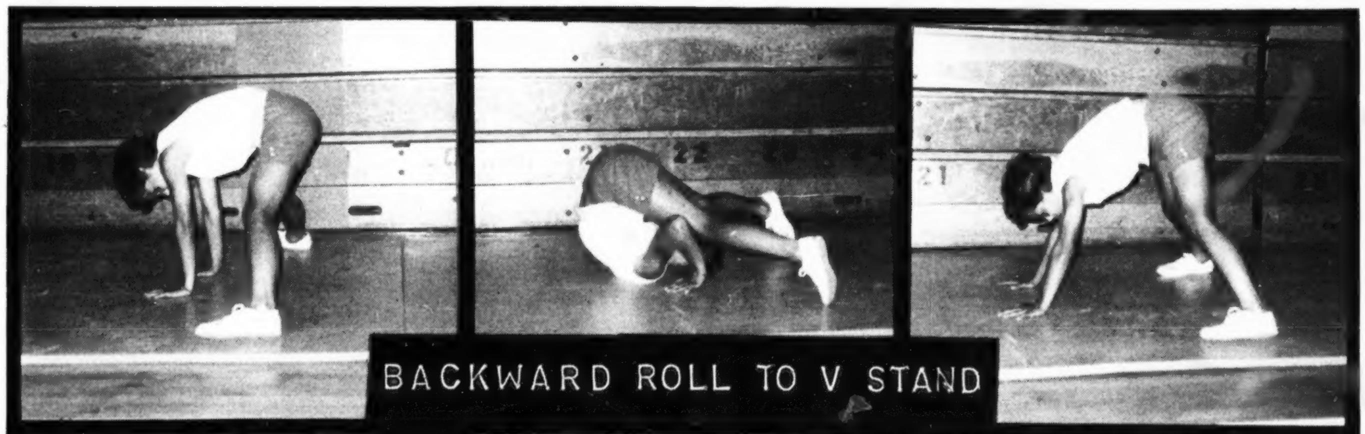

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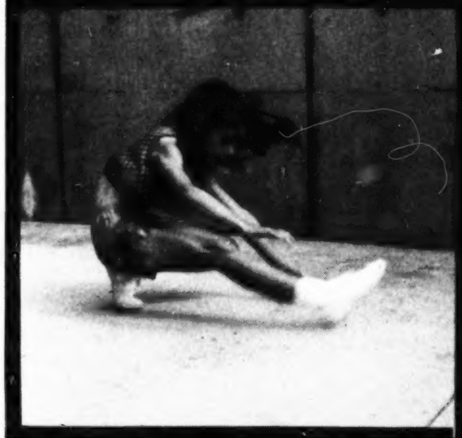

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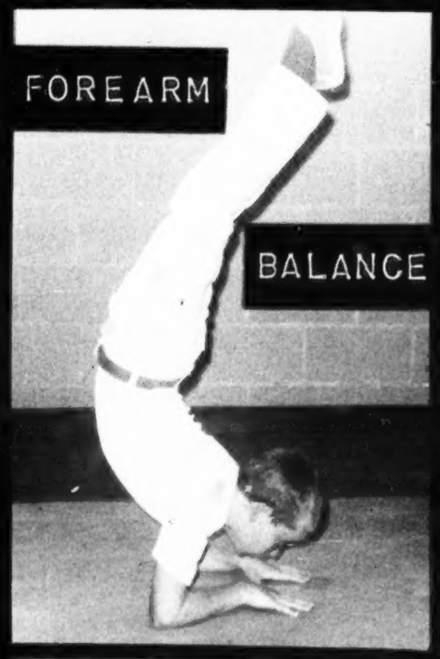

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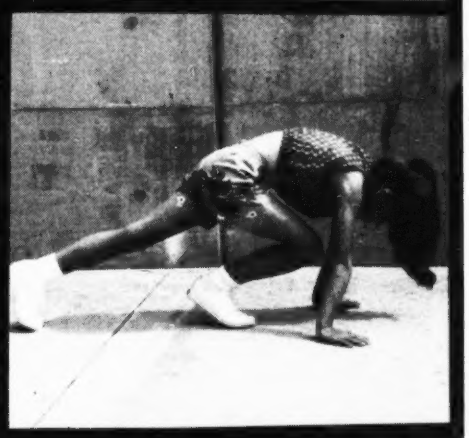

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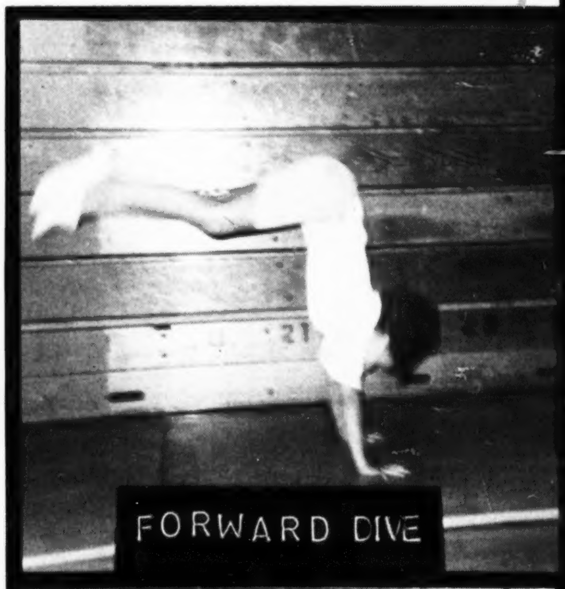

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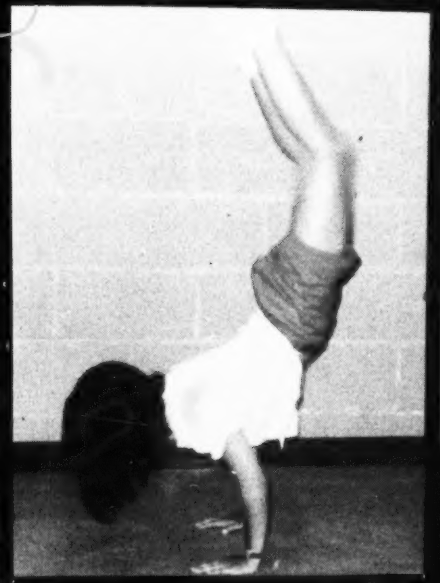

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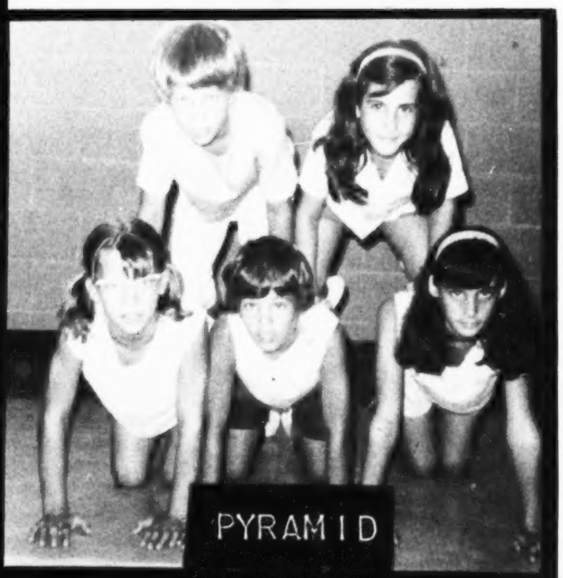

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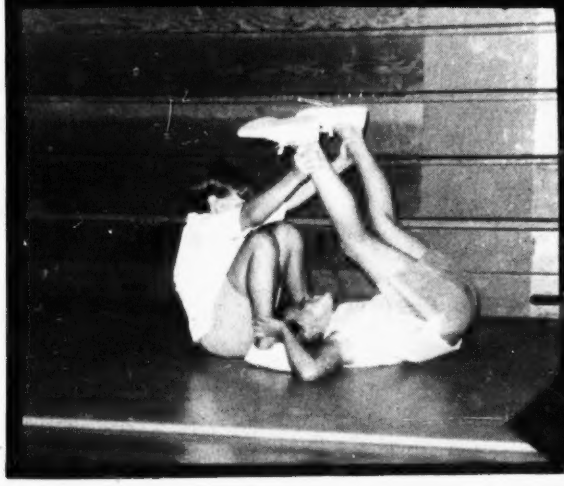

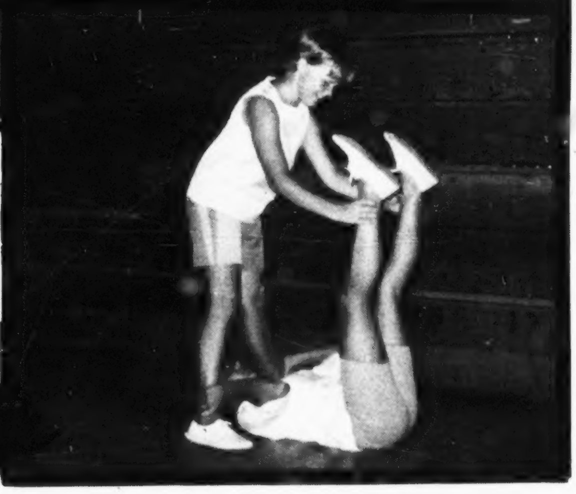

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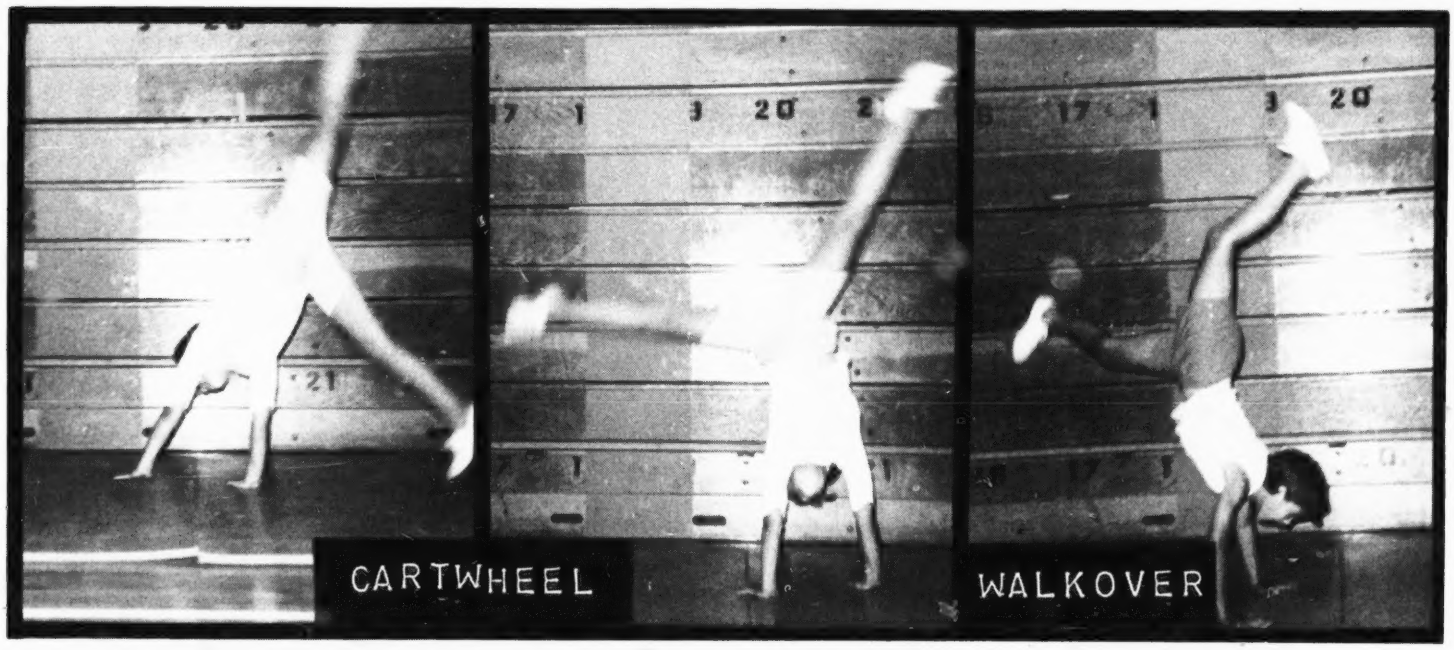
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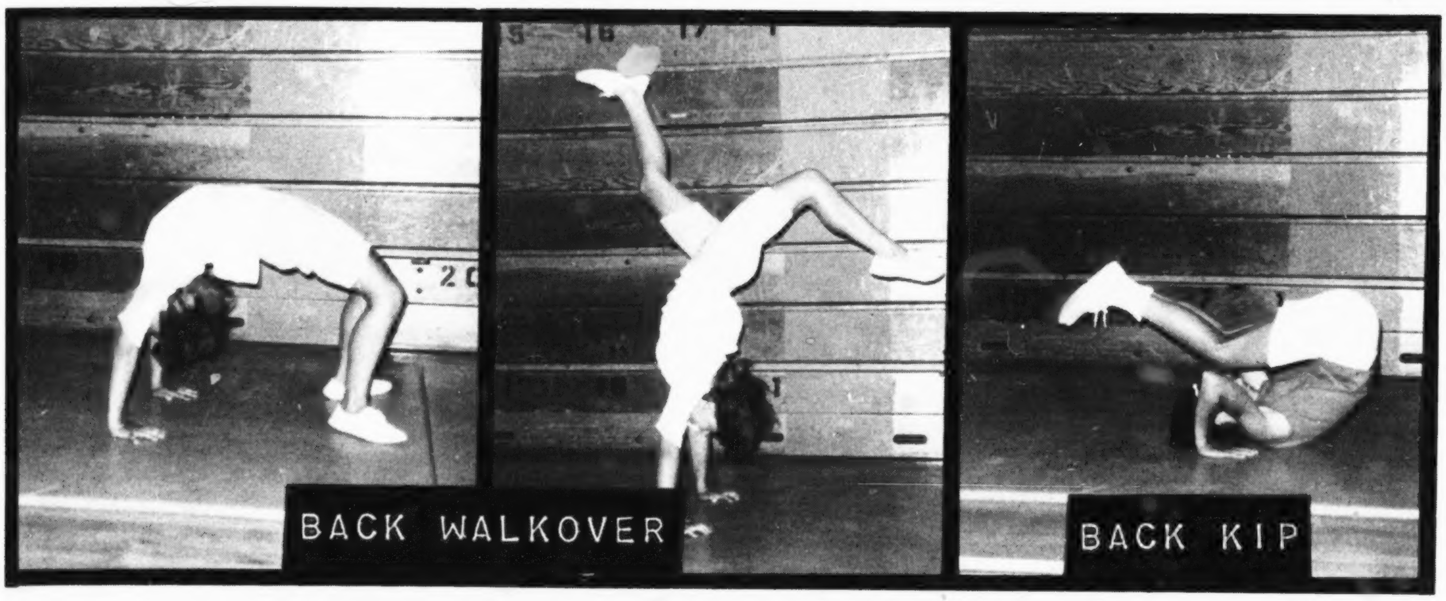
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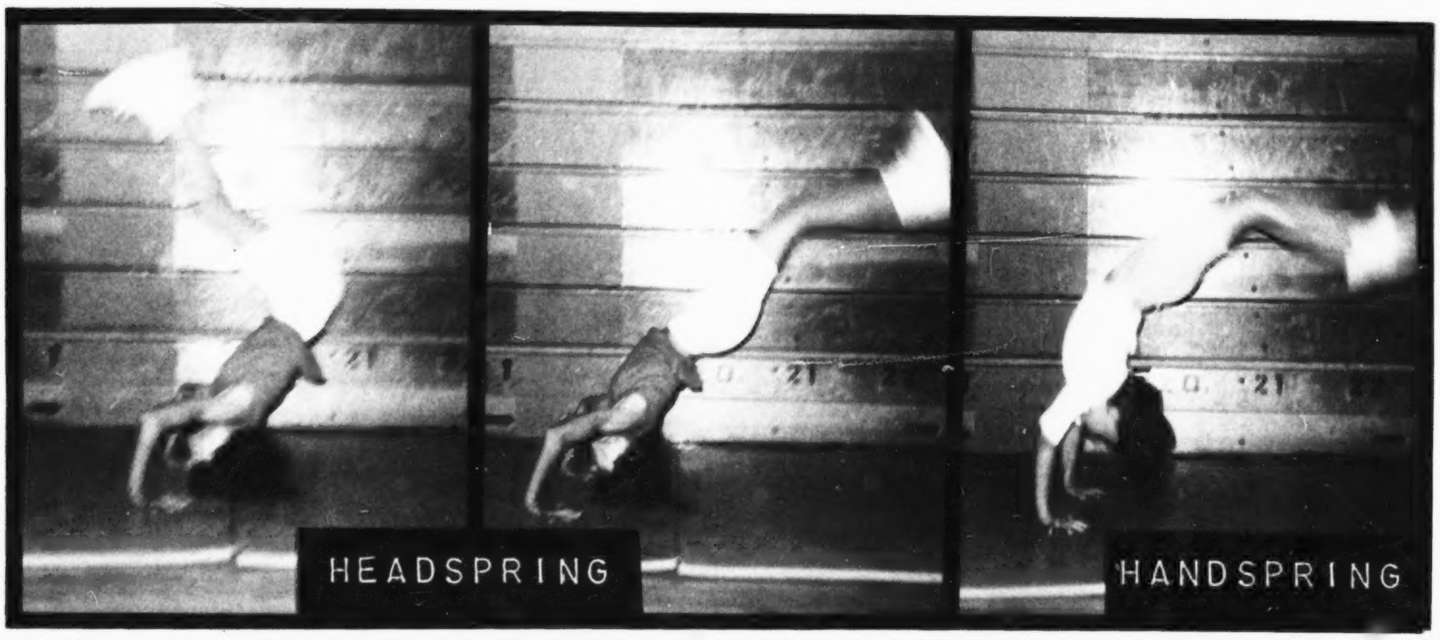
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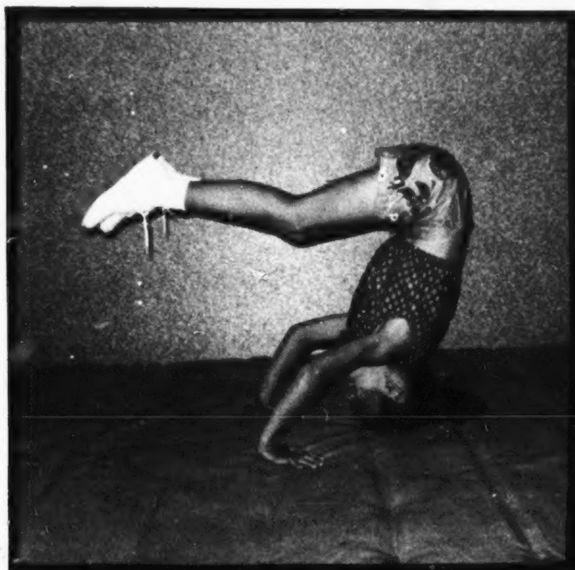
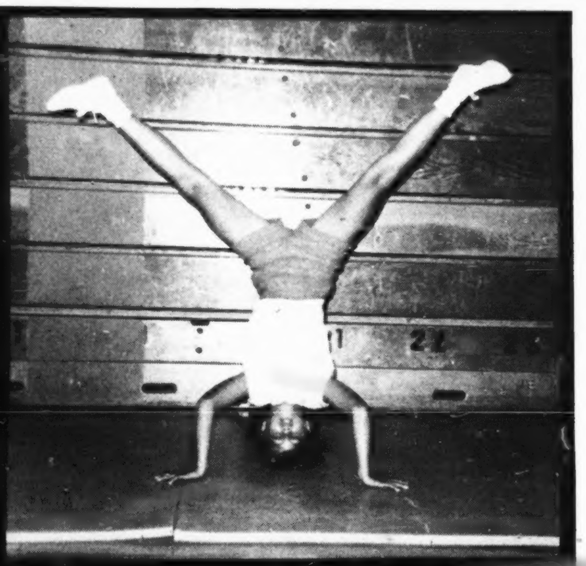
HANDSPRING



PIKE HEADSTAND



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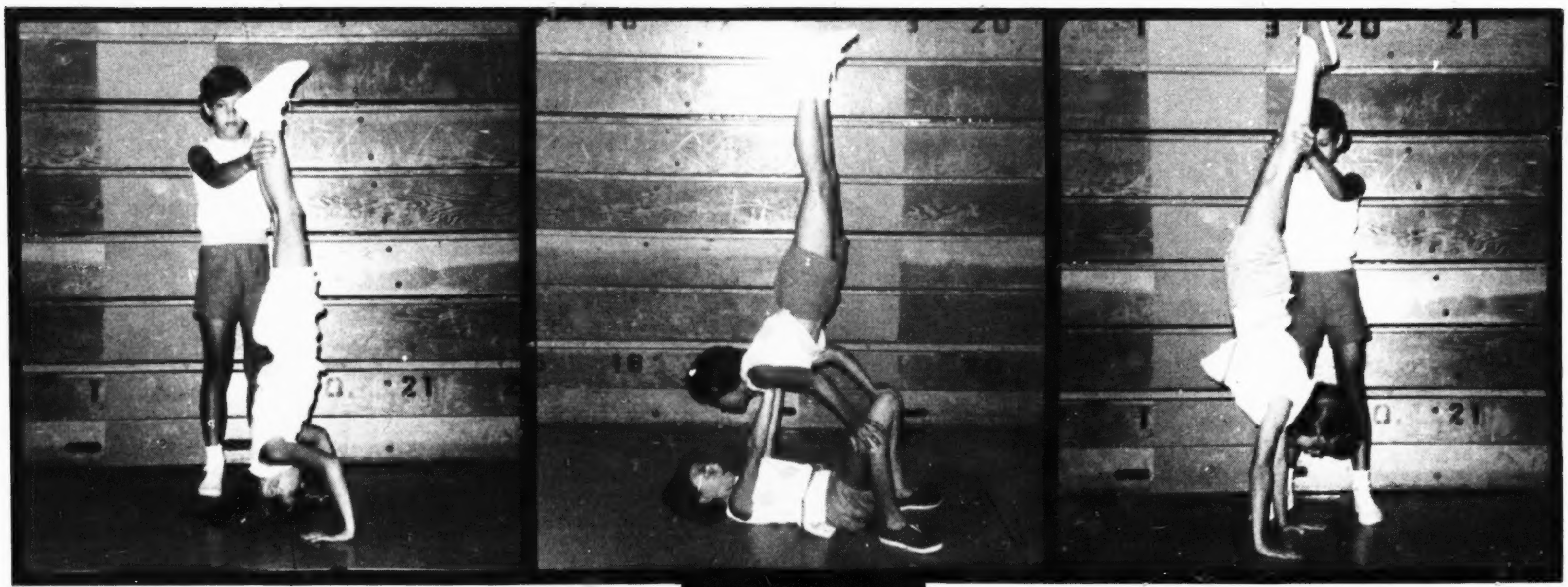

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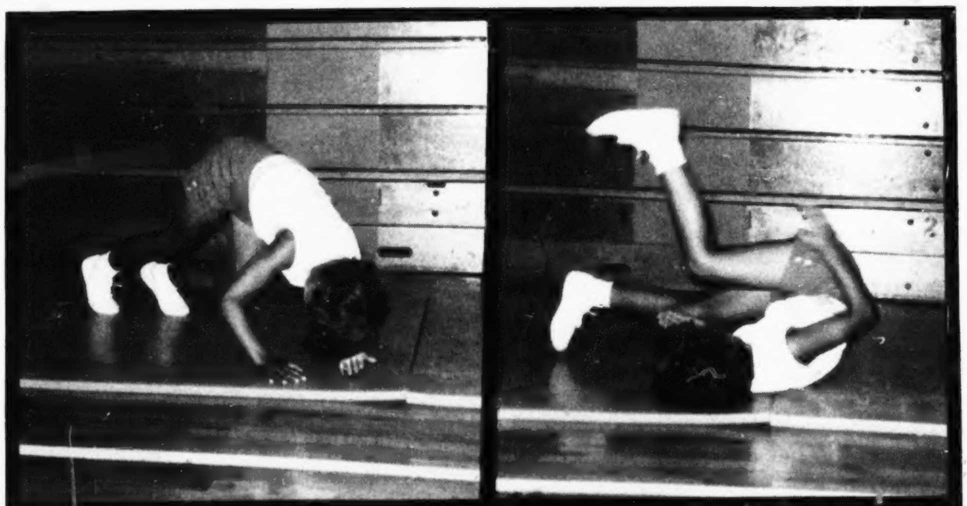

SHOULDER ROLL

SPORTS

f

SPORTS

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SPORTS

INTRODUCTION: The purpose of this section is to introduce sports and sports' skills to the elementary physical education program. A progressively arranged program of physical education for all boys and girls is broad in scope and comprises sequentially chosen activities in games and team sports. The pupil who participates in this type of program learns many skills and learns to use these skills to satisfy his needs and interests.

Skills in physical education can be divided into two categories. The first, basic skills for locomotion and play which are usually covered in the primary grades. The basic skills of locomotion are walking, running, leaping, hopping, jumping, galloping, skipping and sliding. Basic game and play skills applicable to a variety of activities are throwing and catching various kinds of balls, kicking a rolling ball, striking a ball with the fist, bouncing balls, and similar skills. The second, specialized skills which are usually covered in the intermediate grades have applications usually to a particular acitivity. Examples are trapping and passing in soccer, batting and fielding softballs, and shooting baskets.

INTRODUCTION TO PRIMARY SKILLS: This section contains a description of ball skills and body movement skills which are necessary for children in the primary grades. Why are they necessary? Simply to prepare the child to take active part in game type activities and to further develop skills for sports in the intermediate grades. Activity should not be left to the child to provide for himself all the time. He is likely to repeat previous activities and not experience the side variety of skills.

Skills should be developed in a sequential manner with an emphasis on individual capabilities. The skills here are not divided into grade levels because of ability differences of each child. Basic skills should start at the kindergarten level and by the end of the third grade, students should be able to attain some ability in all the skills listed in this primary section.

The following skills can be learned by playing a variation of games. In addition to games, the teacher may want to work just on specific skills. Listed below are teaching suggestions for any of the primary basic skills. Also listed are the ball and movement skills to be taught.

DESCRIPTION OF BALL SKILLS:

1. Rolling a Ball - Student stands with feet spread apart, knees and legs nearly straight. He needs to bend over, place the ball between his feet and grasp it firmly with both hands. The arms are then swung forward and upward in a pendulum motion as the ball is released. The body remains in the forward bending position.

2. Bowling a Ball - This skill is much like rolling a ball except there is a shift in weight to the right foot (rear) if the child is right-handed. The right hand is behind the ball as it is swung backwards (left hand underneath). The weight is transferred to the left foot (forward) as the ball is released.

3. Ball Toss - Pupil from a wide stance holds the ball firmly with hands between the legs. He bends over, brings the ball up with a tossing movement, while keeping the arms straight. An advanced skill is to bring the ball up and out quickly.

4. Two-Handed Ball Toss - The ball is tossed from the right-hand side if the pupil is right-handed and from the left-hand side if the pupil is left-handed. The ball is at the right side held firmly by both hands with the fingers spread. The left foot should be slightly ahead of the right. The ball is brought along side the thigh and then forward with a quick forceful motion, with the hands and arms pointing in the direction of the arrow. In the tossing motion, a step is made with the left foot while transferring the weight to that foot.

5. Chest Pass - The child faces the target with his feet together. The ball is held against the chest with the ball gripped with the fingers (not the palms). The thumbs are about two inches apart. The pass is made with a forceful forward push with the hands and arms, while at the same time stepping with the left foot. The fingers and arms are straightened and pointed at the target for good follow through.

6. Bounce Pass - The bounce pass is made the same way as a chest pass except that the ball is pushed downward for the bounce. It should be bounced a little over half way to the target.

7. Two-Handed Overhead Throw - The two-handed overhead throw begins with the child erect, feet even, and the ball held overhead with the fingers. The hands should be more behind the ball than at the sides. The ball is carried back with the hands and arms and then brought forward, finishing with a good wrist snap. At the same time, a step is taken with the left foot, and the weight is shifted to this foot.

8. Bouncing a Ball - The child should lean forward slightly, feet apart. The ball is held with the fingers, the thumbs being about an inch apart. The motion is downward with both arm motion and wrist snap. As soon as the ball is released the child should get ready to catch it as it bounces back to him.

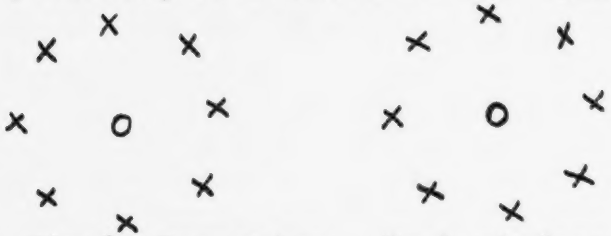
9. Dodging - Body comes to a slight crouch with the weight dropped and the knees bent. The child can feint one way and side step in another way.

10. Kicking - Feet are spread comfortably apart and the upper body is slightly leaning forward at the waist. Step with the left foot first and step quickly with the right foot snapping the lower leg sharply. Try to kick the ball in the center. Keep watching the ball at all times.

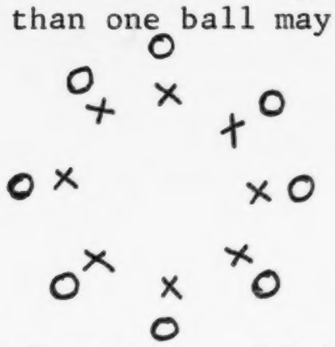
11. Catching - The feet are spread comfortably apart and the hands are held chest high with the thumbs about four inches apart. The body can be in a slight crouch with body weight on the balls of the feet. As the ball hits the hands, they are clasped together engulfing the ball. With a large ball it can be caught with the arms and hugged to the chest.

TEACHING SUGGESTIONS:

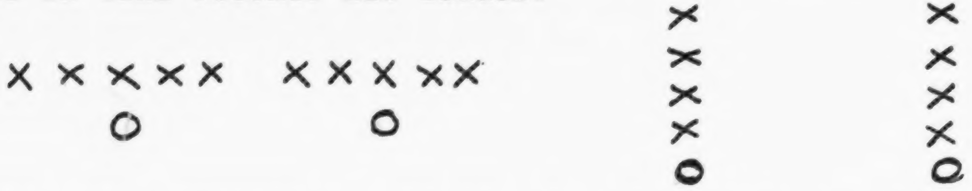
1. Divide the children into small enough groups so there is little waiting for turns.
2. Include all children in the program -- the handicapped, the overweight, and the unskilled.
3. Make arrangement for sufficient equipment. The size ball used and the number used depends on the classroom situations, age, and ability. The 8½" or 13" rubber utility balls are adequate for primary skill use. Volleyballs or soccer balls may be used too.
4. Formations for ball skill practice: These below are a few samples of formations. Many activities lend themselves to modifications through small changes which increases the interest and provides variation. Teachers should be alert to these changes and allow children to make suggestions for variations.
    a. Circle formation with leader in the center. Divide the class into several circles. The ball may be rolled, tossed, bowled, kicked, or bounced to the leader.



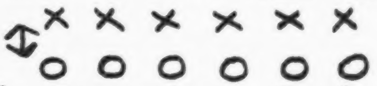
    b. Double Circle Formation. Each student faces a partner and tosses the ball across to partner and so on down the circle. Again more than one ball may be used.



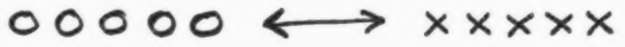
    c. Single Line Formation. Divide the class into groups of 5 or 6 and assign one leader to each group. If leader drops ball, next in line becomes new leader.



    d. Double Line Formation. Divide the class into two lines each facing a partner. Each person on one side should have a ball to toss to his partner. If there are not enough balls available, one ball may be used tossing it back and forth down the line. Music may be used with this activity. Whoever has the ball when the music stops is out of the game.



    e. Shuttle Formation. Student that has had a turn moves to end of line. This may be used as a relay using several teams.



5. After working on skills you may want to ask yourself these questions. Are the students making satisfactory progress for their size and maturity? Have they mastered throwing, kicking, catching and other skills well enough to take part successfully in game type activities?

SUGGESTED GAMES WHICH DEVELOP BALL SKILLS (Refer to Games Section)

Ball Throwing and Catching Games

1. Run, Toss, and Catch
2. Teacher Ball
3. Circle Ball Race
4. Farmer and Rabbit
5. Line Dodge Ball
6. Center Base
7. Bounce Ball
8. Call Ball
9. Sky Ball
10. Eraser in the Ring
11. Hot Ball
12. Touch Ball
13. Wonder Ball
14. Guard the Castle
15. Corner Spry
16. Pass and Change
17. Guard the Club
18. Ball Stand
19. Corner Ball
20. Center Catch Touch Ball
21. Bombardment
22. Team Target

Stopping or Dodging Games

1. Ball Tag
2. Line Dodge Ball
3. Old Plug
4. Simple Dodge Ball
5. Barrage
6. Progressive Dodge Ball
7. Pass and Change
8. Field Dodge Ball
9. Quadruple Dodge Ball

Ball Rolling Games

1. Circle Stride Ball
2. Hot Ball
3. Teacher Ball

Ball Bouncing Games

1. Bounce Ball
2. Teacher Ball
3. Refer back to some of the catching and throwing games.

Ball Bowling Games

1. Bowling at Indian Clubs
2. Team Target
3. Bowling Dodge Ball - Bowl the ball instead of throwing.
4. Guard the Castle

Ball Kicking Games

1. Circle Kick Out
2. Stop Ball
3. Poison Ball
4. Kickball

PRIMARY MOVEMENT SKILLS

DESCRIPTION OF MOVEMENT SKILLS:

1. Walking
    a. Balance body directly over feet.
    b. Keep spine straight but not rigid.
    c. Swing legs from hips.
    d. Bend knees enough for feet to clear floor.
    e. Push off from toes to rear foot.
    f. Touch heel of foot first, next ball of foot then toes to take a step.
    g. Walk with feet parallel and point toes straight ahead.
    h. Swing arms freely from shoulder, not from elbow.

2. Running
    a. Speed up the walk tempo to run.
    b. Touch ground with balls of feet first, not with heels.
    c. Lean body forward at a slight angle from the verticle.
    d. Bend knees moderately.
    e. Use arms to help carry body weight forward.

3. Jumping
    a. Bend hips, knees and ankles.
    b. Weight on balls of feet.
    c. Send body high or far into air.
    d. Use all of body muscles to get power for jump.
    e. Use arms as balance while body is in air.
    f. Land with weight of body taken on balls of both feet with knees, ankles, and hips relaxed to avoid jar.

4. Jumping for Height
    a. Bend more at joints.
    b. Push off with more force.
    c. Use upward fling of arms to help lift the body.

5. Jumping for Distance
    a. Bend at joints same as you would if jumping for height.
    b. Push off with more force.
    c. Extend legs forward.
    d. Short run may precede take-off.
    e. If running jump, take off on one foot, bring other foot up and land on two feet.

6. Hopping
    a. Send body up and down supported by one foot.
    b. Balance body with arms out from sides.
    c. Balance also with nonsupporting leg.
    d. Keep supporting foot in perfect balance and pointing straight ahead.
    e. Use toe grip for better support on hopping foot.

7. Leaping
    a. Change weight of body from one foot to the other while body is in the air.

b. Push off on supporting foot.
c. Send body high and far into air.
d. Land on alternating foot, first on ball of foot.
e. Bend ankles and knees for an easy landing.
f. Take off on one foot and land on the other with continued motion.

8. Skipping
   a. Step and hop in an uneven rhythm.
   b. Get body off the floor on the hop.
   c. Get balance and height by using the arms.
   d. Alternate feet to the body weight.
   e. Relax ankles and knees as body touches floor.

9. Sliding
   a. Step and hop in an uneven rhythm to the side.
   b. Toe always pointing forward. If in a circle formation, toward center of circle.
   c. Move always to the side.
   d. Step to the side and draw other foot to side of supporting foot and put weight on it.

10. Galloping
   a. Use slide pattern only move forward.
   b. Lead always with the same foot.
   c. Step ahead and bring back foot up to supporting foot and put weight on it.

11. Hanging
   a. Support body with both arms.
   b. Grip with back of hands toward body.
   c. Hang securely enough to be able to mount an obstacle.
   d. Lock thumbs around bar.

12. Climbing
   a. Pull body up a ladder or rope or over an obstacle.
   b. Use hand, upper arm and shoulder girdle muscles with upper body to lift body weights easily.
   c. Coordinate legs and trunk muscles with upper body to lift body upward.

TEACHING SUGGESTIONS AND GAMES FOR MOVEMENT SKILLS:

Walking, running, galloping, skipping, sliding, hopping, and leaping.

a. Circle Formation - All run around the circle in the same direction. Stop on a given signal. Anyone moving after the signal is out of the game. Anyone bumping a neighbor is also out.

b. Line Formation - Students may develop skills performing movements in place, then by moving forward from one line to another. Races can be run with any of these skills.

c. Refer to Rhythm Section for movement activities with music.

d. Refer to Game Section for relays to practice skills.

e. The following games can be played to develop skills listed:

Walking, skipping or galloping games
- Skip on Crosses
- Circle In and Out March
- Brothers and Sisters
- Skip Away
- Go and Go Back
- Musical Games

Running Games
- Circle Chase
- Last Couple Out
- Fire Engine
- Firemen
- I Send
- Numbers Change
- Japanese Tag
- Mickey Mouse
- Two Deep
- Broncho Tag
- Center Base
- Dare Base
- Bird Catcher
- Dog Catcher
- Ocean is Stormy
- Pure Food Man
- Chain Tag
- Run for Your Supper
- Squirrels and Trees
- Yale Lock Tag
- Skip Away
- Fox and Geese
- Barrage
- Partner Tag
- Streets and Alleys
- Bucking Broncho
- Prisoner's Base

Jumping

a. Children are scattered in play area to explore vertical jumping. Have students bounce lightly on toes. Suggest to bounce like balls. Be sure to bend knees.

b. Help children discover importance of swinging arms up.

c. Have students jump over small objects, blocks of wood, balls, or a slack rope. Pretend to jump over objects that aren't there.

d. Run and jump across a space, taking off with one foot.

e. The following games can be played to develop jumping skills:
- Jack Be Nimble
- Crossing the Brook
- Jump the Shot

Dodging and Tagging

a. Discuss correct ways of tagging. Touch people lightly, no holding, hitting, or pushing.

b. Keep eyes straight ahead, don't look back while running.

c. Dodge or get out of the way to avoid collisions. Refer to running or dodgeball games to develop skill.

Hanging and Climbing

a. Use obstacle course outside on playground equipment.

b. Follow the leader going through the monkey bars.

c. Refer to rope climbing section.

INTRODUCTION TO INTERMEDIATE SPORT SKILLS: Seven sports are introduced in this guide: basketball, football, soccer, softball, track, volleyball and cosom hockey. Each sport is subdivided in the following manner: history, space, supplies, skills, drills, rules, additional rules and safety techniques. Lead-up games for each sport are explained and diagramed when necessary.

Although certain skills and games are suggested for a particular sequence or for a certain grade level; we fully realize exceptions will arise and should be corrected to fit the immediate situation.

VOLLEYBALL

INTRODUCTION AND HISTORY: Volleyball, comparatively a new game, was originated by William J. Morgan in Holyoke, Massachusetts in 1895. The game began in a YMCA in Holyoke, and in the years since it has been a sport engaged in by YMCA members nationwide. In 1922, the YMCA sponsored a national volleyball tournament, and in doing so, helped to popularize volleyball. Organizations other than YMCA's were permitted to enter teams, and this helped to spread participation in the game.

At the present time, skills requisite to proficiency in volleyball are taught to pupils in the upper intermediate grades.

VOLLEYBALL RULES:

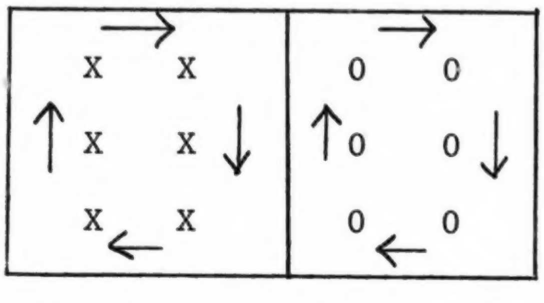
Motor Skills: Handling ball - passing, serving, spiking, blocking.

Space: Court 25'x50' with net height of 6½-7'. A center line should be directly under the net.

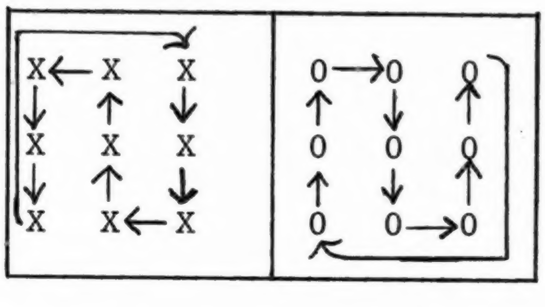
Equipment: Volleyball, net, standards.

Formation: (Pictured on drawings)

Two lines



Three lines



Players: Officially, six players make up a team under men's rules and eight under the rules of the game for girls. However, any number from 6-12 makes suitable teams for elementary schools.

Description:

1. The game begins by server who serves the ball over the net. To be in position to serve, the player must have both feet behind the right one-third of the end line.

He must not step on the end during the serve. The server is in what is known as "right back" position.

2. Only the serving team scores. The server retains his serve, scoring consecutive points, until his side loses and is put out. If the ball is not volleyed over by the receiving team, a point is scored. If serving team fails to score service goes to other side who rotates positions just before the serve (rotation shown in a diagram on page F-9).

3. Official rules allow the server only one serve to get the ball completely over the net and into the opponents court. Even if the ball touches the net (net ball) and goes into the correct court, the serve is lost.

4. The lines bordering the court are considered to be in the court. Balls landing on the lines are counted as good.

5. Any ball that touches or is touched by a player is considered to be "in" even though the player who touched the ball was already outside the boundaries at the time. He is considered to have played the ball if he touches it.

6. The ball must be returned over the net at least by the third volley, which means that the team has a maximum of three volleys to make a good return.

7. A ball going into the net may be recovered and played provided no player touches the net.

8. No player may volley the ball twice in succession.

9. The first team to reach a score of fifteen points wins the game provided the team is at least two points ahead of the opponent. If not, play continues until one team secures a two-point lead. The game may also be played to twenty-one, if desired.

10. Chief violations causing "side-out" or loss of ball are:

    a. Touching the net during serve.
    b. Not clearly batting the ball. That is, almost catching or palming or lofting instead of a correct volley.
    c. Reaching over the net or stepping over the center line during play.
    d. Stepping ahead of the service line while serving.
    e. Batting the ball twice in succession.
    f. A team hitting the ball more than 3 times.
    g. Serving or volleying the ball out of bounds.

General Suggestions:

1. Play one's own position.
2. Learn to use the hands properly in blocking, passing, setting up the ball.
3. In learning stages the teacher can modify the rules to allow a second chance at serving.
4. Permit other players to assist to help the ball over the net.
5. Another modification is to move the server forward from his base line to a point where he can serve the ball over the net easily.
6. If passing the ball is difficult for the students, let them hit the ball twice in succession.
7. The net may be lowered to a suitable height.
8. Rotation should be introduced in the 4th grade and used in all lead-up games.
9. At the net, the players should stand an arm's length away for best play.
10. Children should be taught to roll the ball under the net to the server.
11. No fists should be used to hit the ball. Both hands are used.

VOLLEYBALL - EMPHASIS ON EACH GRADE LEVEL: Volleyball is important in the program because it is one of the few sports in which boys and girls can participate together and can accommodate reasonably large numbers of children in a small area. The introduction to the game begins in the program with simplified Newcomb and proceeds through a simplified version of the regular game of volleyball in the 6th grade. Simple Newcomb is played in the third grade. A simple game without the net can be played with second graders. (Refer to Sky Ball in the Games Section.)

VOLLEYBALL SKILLS - GRADES FOUR, FIVE AND SIX:

1. Serve Underhanded
    a. Stand in a forward stride position with left foot forward.
    b. Face net.
    c. Hold ball in left hand below the waist.
    d. Swing right arm backward as weight is shifted to back foot.
    e. Swing right arm forward to shift weight toward left foot.

f. Hit ball out of left hand with heel of right hand as the right hand is swung forward and the body weight is transferred to the left foot.
g. Point hand at end of swing directly toward path of ball.

2. Chest Pass or Return
    a. Receive the ball about chest height using cupped hands with finger tip control.
    b. One foot is slightly ahead with the knees bent.
    c. The palms face forward and the elbows are up somewhat.
    d. A player should maneuver to a position directly under the ball with his eyes on the ball.
    e. The return is made by making forcible contact with the hands and adding the thrust of the knees and body.

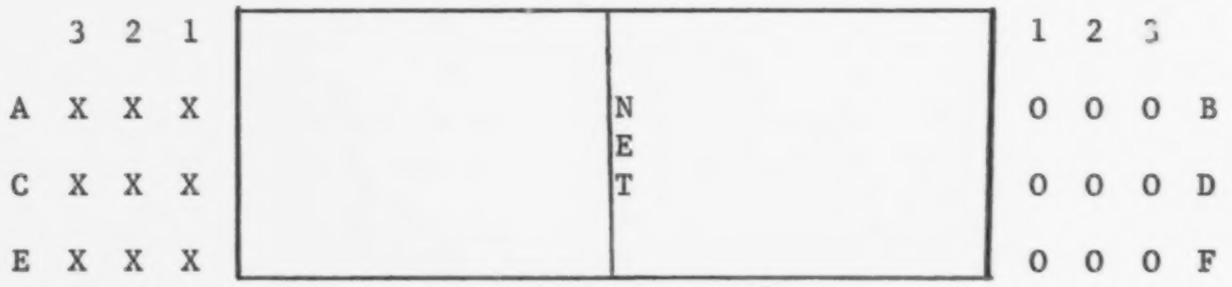
3. Underhand Pass or Return
    a. This is used to handle a ball below the waist.
    b. Feet in easy comfortable position with the knees slightly bent.
    c. The hands are cupped with the palms up and the little fingers together.
    d. The motion is a lifting motion from slightly bent elbows adding the power of the knee and the forward thrust of the hips.
    e. The ball must be clearly batted and not lofted.

4. Set-Up
    a. Move to a point under the ball
    b. Be sure to face your teammate.
    c. Chest pass should be used.
    d. Hit the ball high and close to the net.
    e. Always play the ball with both hands.

VOLLEYBALL DRILLS

1. Serving Drills

Six to nine players are in each drill, divided into two halves of a shuttle formation. Students serve back and forth from a short distance. For variation they may be lined up behind the net. The serve can gradually be moved back behind the boundary line. Instead of lining up in a shuttle formation players can line up side by side facing each other.



Player 1 on squads A, C, and E stand behind their end line with a ball. These players serve the ball to the first player in the opposite squad and go to the end of their own line. The players to whom the balls are served catch them, serve from behind their end line, go to the end of their line. Service is continued back and forth across the net.

SUGGESTIONS:

a. Shorten the service distance for players who have difficulty getting the ball across the net.

b. Help individuals. If necessary, give them several successive tries.

c. Use the technique of having the server rock back and forth several times. (Transfer the weight to rear foot as the arm on that side swings back and then swing the arm forward as the weight rocks forward to the forward foot.) This rocking motion establishes a rhythm which relaxes the body and gives momentum because it brings the force of the body into the strike (principle of total body assembly).

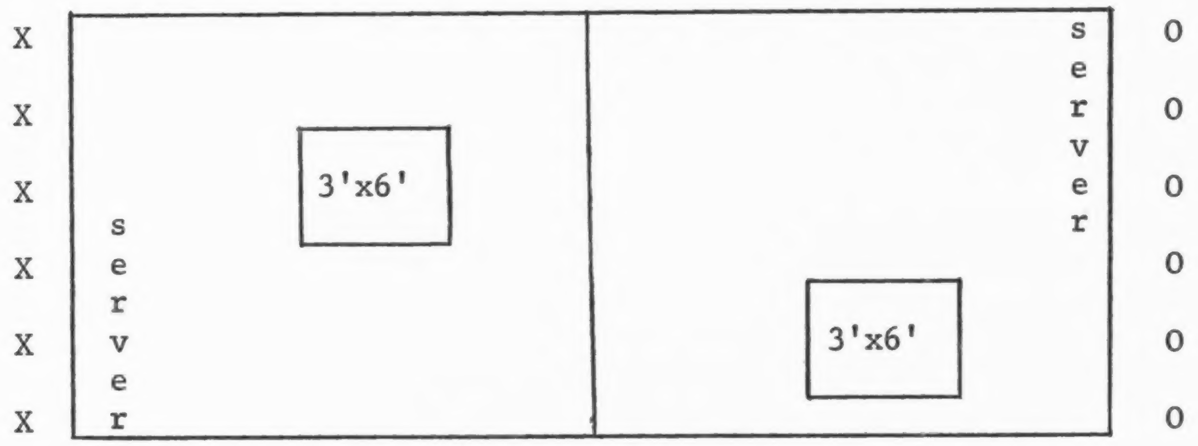
d. Help a player who is having difficulty contacting a ball. Check the distance he is holding the ball from the body. He may be holding it too far away. Have him reach forward with the "heel" of his hand and place it against the spot on the ball he wants to contact when striking it. If he has difficulty reaching the ball, he should bring it closer to his body. After doing this, have him take a short swing and contact the ball with sufficient force to slightly lift it off the supporting hand. Repeat this several times. It helps him get the "feel" of contacting the ball with the "heel" of his hand and avoids the error of hitting the ball with the wrist or the forearm.

2. Serve for Accuracy

Arrange students in two lines, one in each right service corner, four to six in each line, one volleyball per line. (See diagram.) The first server in line tries to serve the ball into a box or square drawn on the opposing teams court. The square should be adjusted to the serving ability of the students. A certain area of the court could also be used instead of a square. Each time the ball lands in the square a point is awarded to the serving team.

Each person should get at least two consecutive serves before he retires to the end of the line.

Set a limit to the amount of turns a student has during the drill, such as five rounds and the team with the most points wins.



SUGGESTIONS:

a. Have one student stand by each box to referee and keep score and return the ball to the servers.
b. A net may or may not be used

3. Passing Drills (Chest and Underhand)

Circle with Leader. The leader in the center tosses the ball to each player and the player returns the ball to leader. After everyone has received the ball a new leader is chosen.

Circle. Six to nine players in a small circle volley back and forth without regard to any particular order except that players should not volley back to the person from whom the ball was received.

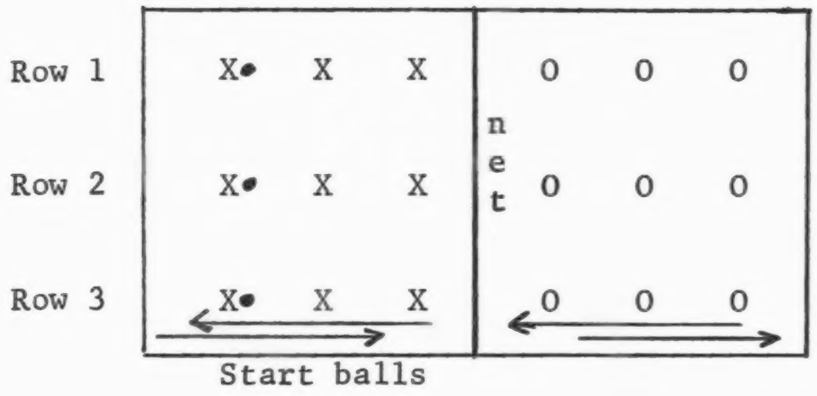
Double Line Drill. Players stand in two lines facing each other at a distance of about 10 feet. The ball is volleyed back and forth from one line to the other.

File and Leader. The leader stands on one side of the net with the file players in position on the other, about five feet from the net. The leader tosses the ball over the net and first player in file volleys it back. This player goes to the end of the line and the leader tosses the ball to the next student. After one round the leader is changed.

Wall Volley. Students form a file in front of a smooth wall. A line is drawn on the wall about 6½ feet from the floor. One player from each file begins by throwing the ball above the line and attempting to keep it in play by volleying. Change after a short time.

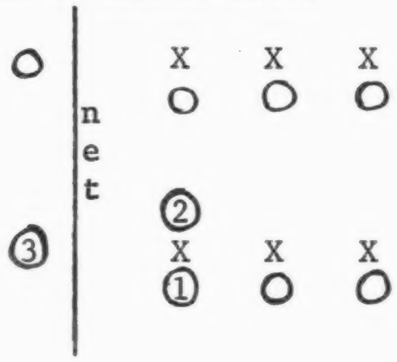
4. Set-Up Drills

Row Set-Up Drill. Use as many volleyballs as there are rows. Give one ball to last person in each row. (More than three rows may be used.) The end player sets up ball to person in front of him. The ball is then passed forward down the line, over the net to the last person on other side of net and then back again. See how many times the ball can be set up without it touching the floor.



Row Set-Up
Drill

Set-Up and Spike Rotation Drill



a. 3 tosses the ball over net to 1.
b. 1 set ball up for 2.
c. 2 bats ball over net.
d. Follow this rotation so each person gets a turn at each activity. 2 goes to end of 1 line, 1 takes 3 place and 3 goes to 2 line.

VOLLEYBALL LEAD-UP GAMES

A. MODIFIED NEWCOMB

Motor Skills:	Throwing and catching
Space:	Volleyball Court
Players:	Two teams, 6 to 9 on each
Equipment:	Volleyball
Formation:	Players are positioned in two or three lines depending upon the number playing.

The game starts with a regular volleyball serve, but after that the ball is caught and thrown back and forth. All throwing must be underhanded, and no child may hold a ball longer than 5 seconds. The object of the game is to throw the ball into the opponent's court so that a player there misses it or it touches in fair territory. Regular volleyball scoring is used and a system of rotation of positions may be worked out.

Teaching Suggestions:	Players should play position and not monopolize play. The game is interesting only if the player gets rid of the ball immediately. Rather than throw directly over the net, back line players should pass the ball forward to teammates.

Variations: Overhand throwing can be allowed if a restraining line is drawn five feet from and parallel to the net on each side, providing an area from which no ball can be thrown. Players may enter this zone to catch the ball. The purpose of the zone is to avoid the situation where a player can move to the net, jump up and throw the ball directly down into the other court making it difficult, if not impossible, to catch. The five-foot distance can be varied with the capacity of the children.

B. ONE-BOUNCE VOLLEYBALL

The game can be taught utilizing the formations and rules of Modified Newcomb. The positions, formation, and rotation are the same as in Newcomb. The play starts out similarly with a serve by the right back player.

Directions: The ball is not to be caught and thrown, but is to be batted (volleyed). The ball may be played as in volleyball or the team can allow the ball to bounce once and then pass or return it. The ball can bounce between hits or bounce before the ball goes over the net. However, a ball may not bounce twice between hits. Scoring is as in volleyball.

Variation: Allow only three players to handle the ball before it must be returned across the net.

C. KEEP IT UP

Motor Skills: Chest pass, underhand pass, set-up

Space: Playground, gymnasium

Players: 5 to 8 players on each team

Equipment: Volleyball for each team

Formation: Each team forms a small circle of not more than eight players.

The object of the game is to see which team can make the greatest number of volleys in a specified time or which team can sustain the ball in the air for the greatest number of consecutive volleys.

Directions: Game is started with a bat by one of the players on the signal, "Go." Balls are volleyed back and forth with no specific order of turns. A child may not volley a ball twice in succession. The ball cannot be returned to the player from whom it came. Any ball touching the ground does not count.

D. WALL VOLLEY

Motor Skills: Chest pass, set-up

Space: For each team, an area with a smooth wall

Players: 2 to 6 on each team. As many teams as there are areas available.

Equipment: One volleyball for each team.

Formation: The first player from each team takes his place in front of the wall and back of a line drawn 4 feet from the base of the wall.

Each player is given a specified time(30 seconds) to volley the ball against the wall as many times as he can, staying behind the restraining line. A good hit is one that is made from behind the line and which hits the wall on the volley. After the time period, the second player comes forward and repeats the performance. The team score is the total of the individual members.

Variation: Each player must stop when he misses. Those with no misses continue throughout the time period.

E. DELAY VOLLEYBALL

Game is played exactly like volleyball except player catches ball; tosses it up in front of his face and taps the ball over with both hands.

F. SCREWY LOUIE (refer to Games Section)

G. SHOWER BALL (refer to Games Section)

H. DECK TENNIS (refer to Games Section)

I. TRAITOR BALL

Motor Skills: Catching and throwing

Space: Gymnasium

Players: 4 to 8 players on a side

Equipment: One volleyball and net

Description: Two teams of 4 to 8 players on a side are formed. One player of each team plays on the side of the net occupied by the opposing team. He is the "traitor" among them and plays against them. The ball is tossed backwards and forwards over the net, a point being lost each time the ball hits the ground. The "traitor" tries to intercept and make the ball touch the ground on his opponent's side. The team scored against puts the ball into play and the game continues. The game is primarily defensive; the team having the lowest score wins. The game ends when a team has scored 15 points.

J. VOLLECOM

Motor Skills: Chest pass, underhand pass, set-up

Space: Regulation volleyball court

Players: 12 players divided into teams of six each

Equipment: Volleyball and net

Directions: The game begins as in newcomb, with the ball being thrown from outside the back line to a player on the opposite side of the net. The first person to recieve a thrown ball may not catch it but must relay the ball by batting it to a teammate who may then catch the ball. This person then throws the ball as in newcomb and the game proceeds as described above.

The object of the game is to make points by throwing the ball in such a way that an opponent cannot bat the ball to a teammate to be caught. The ball may be batted any number of times before it is finally caught but must be batted at least once. A ball hitting the court surface within the boundary lines of the opponent's court is scored as a point for the throwing team. This required batting creates interest.

STRING FOOTBALL

INTRODUCTION: String football in the elementary school is a contact sport that is a much needed activity in our schools today. If played by the rules and under proper supervision, it is very suitable for intermediate grade boys. Girls may be included in the teaching of the skills of passing, catching and kicking, but it is questionable if they should be involved in a game situation.

STRING FOOTBALL RULES:

1. Lineman
   a. Should have three points down (one hand - two feet.)
   b. Must have heads behind the ball as it is centered.
   c. Must keep hands to side -- block with shoulders and body.
   d. Ends are eligible to receive passes or carry the ball on end around plays.
   e. Each lineman has a string between his back pockets.

2. Backfield
   a. In six or eight man football -- there should be three backs -- a quarterback and two halfbacks.
   b. Each back must have a string from one back pocket to another. This string should not be twisted or tied securely in either pocket.
   c. Each back may straight-arm an opposing player provided he keeps his arm straight.
   d. Backs not carrying the ball may block opposing players as long as they do not intentionally knock them down. Brush or shoulder blocks rather than body blocks should be used.
   e. The ball may be handed off more than once as during a reverse play either left or right.
   f. All backs must remain motionless until the ball is snapped by the center.
   g. A back carrying the ball is tackled when an opposing player pulls the string from his pocket.
   h. A back who is forward passing must pass from behind the line of scrimmage.
   i. The ball may be lateraled to any back or lineman either behind or ahead of the line of scrimmage.

3. Defensive play
   a. In six-man ball only three boys may play on the scrimmage line; in eight-man ball only five boys may play on the line of scrimmage.
   b. In both six and eight man ball only three boys play in the backfield -- normally a line backer, and two in the halfback positions.
   c. All defensive players may use their hands to ward off blocks; however, it will be a penalty to hold the offensive player.
   d. Defensive players may be in motion before the offensive team puts the ball in play; however, players on defense must not cross the line of scrimmage before the ball is centered.
   e. All defensive players may intercept a pass thrown by the offense.
   f. Defensive players may not recover a fumble as this encourages piling on the ball.
   g. In pulling the string of the ball carrier, a defensive player may not grab the clothing of the ball carrier.

4. Putting the ball in play and advancing the ball
   a. The game is played in halves -- approximately 10 minutes for each half -- with a five minute intermission at half time. (This time could be extended to as much as fifteen minutes of playing time per half. The time may be shortened, also, depending on the allowed time for physical education.
   b. At the beginning of the game the two captains of the contending teams are given their choice of either receiving the ball on the kick-off or defending a given goal. This choice-making can be done by guessing a number to determine which captain will have first choice.
   c. A team may punt on fourth or any down. The defensive team must allow the offensive (receiving team on a punt) the opportunity to field a punt which remains in bounds.
   d. The ball is dead when it hits the ground (with two exceptions -- the kick-off and on a punt).
   e. Six points (touchdown) are scored when any part of the ball in possession of a ball carrier is over or beyond the goal line.
   f. An extra point is attempted from a point 2 yards from the goal line. One point is scored either by passing or running the ball over the goal line.
   g. A safety is scored when the offensive team, by its action, has one of its players caught (string pulled by the defensive) behind its goal line. Note: A kick-off or punt may be downed by the offensive team behind the goal line. In this instance, the play is a touch-back and no points are scored.
   h. The down remains the same in the event of a penalty.

5. Penalties
   a. Five-yard penalties (all marked off from line of scrimmage)
      (1) Off sides
      (2) In motion
      (3) Delay of game (30 seconds to get ball in play)
      (4) Ball on kick-off going out of bounds.
      (5) Forward passing from in front of line of scrimmage.
      (6) Holding by the defense
   b. Ten-yard penalties
      (1) Illegal use of hands by offense
      (2) Poor sportsmanship -- throwing ball on the ground in disgust, pushing
      (3) Unnecessary hard block -- where the opposing player is knocked down (Marked off from spot of foul)
      (4) Illegal pass receiver
      (5) Grabbing the clothes rather than the string of the ball carrier (Marked off from spot of foul)
      (6) Holding by the offense
      (7) Pass interference by the offense

   c. Pass interference by defense -- offensive team gets ball at spot of infraction. If foul occurs in end zone or inside two-yard line, the offensive team gets the ball first and goal on two-yard line.

STRING FOOTBALL SAFETY PRECAUTIONS

1. No rough or unfair play.
2. Have students warm-up thoroughly.
3. Do not have too many students on one team.
4. No tackling or leaving feet to tag a runner.
5. Fumbles are "dead" where they first come into contact with the ground.
6. No grabbing or holding by any player.
7. Blockers should block only and not try to knock students down.
8. Quarterbacks should pass the ball only.
9. No rushing punts or the punter.
10. Any injured player should leave the playing area and report to school nurse or principal.
11. Watch for undue fatiguing or tiring.

STRING FOOTBALL SKILLS -- Grades 4, 5, & 6

1. Passing - Right-handed
    a. Passer grips the ball slightly behind the middle with the fingers on and across the lace.
    b. The fingers and thumb should be relaxed and well spread.
    c. If front part of the ball fails to drop in flight, the index finger should be extended toward the rear point of the ball.
    d. The right foot should be firmly planted upon the ground and the left foot pointed in the direction of the pass.
    e. The ball is raised toward the right shoulder with both hands, and as the delivery starts, the ball is brought to a position behind the ear. The upper arm should be parallel to the ground.
    f. The ball is delivered directly over the right shoulder with the index finger pointing the direction of flight.
    g. Lead the runner just a little and throw at a medium speed.
    h. Put body weight into throw by stepping with the left foot towards target.

2. Catching
    a. The receiver should keep his eyes on the ball and catch it with his hands rather than trap it against his body.
    b. The arms and hands should be relaxed prior to catching of pass.
    c. As the ball touches the hands, a slight giving movement should occur. Do not resist or fight the ball.
    d. After the ball is caught it should be brought against the body.
    e. A punted ball should be caught by facing the ball and caught by hands and forearms which form a basket with the body.

3. Punting - Right-handed
    a. The kicker stands with the feet spread apart and left foot slightly ahead. Weight is on balls of feet.
    b. The body is inclined forward at the waist, with the arms extended, hands about waist high.
    c. The ball is held with the laces up and the middle finger of right hand on the right seam of the ball towards the rear point.
    d. The left hand is towards the front point of the ball, middle finger on the left seam.

   e. The ball is held at an angle so that the rear point of the ball points at the right elbow on a horizontal level of the kicker.
   f. The kicker may start his kick by stepping first with his left foot, then kick or he may step with his right foot, left foot, then kick.
   g. The ball is dropped from waist level, not thrown into the air, and the foot is swung from the hip through a perpendicular arc.
   h. As the foot meets the ball the lower leg is straightened out and the knee joint is locked. The ball should land on the foot on top of the longitudinal arch about 1½ to 2 feet above the ground level.
   i. Follow through by bringing foot high into the air and putting arms out to the sides for balance.

4. Ball Carrying
   a. The ball should be carried with one point tucked tightly between the upper arm and the body and the hand cupped around the other point.
   b. The body should always be between the ball and the tagger.
   c. Change the ball from side to side by sliding ball across chest with carrying arm and cupping free point of ball with the opposite hand and tucking other point between arm and body.

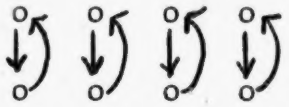
5. Centering
   a. Spread feet shoulder width apart.
   b. Bend knees slightly and lean forward at waist.
   c. Ball is held in right hand as in passing only knuckles of right hand are on ground and laces are towards ground.
   d. Left hand is placed on left seam of ball and is used to guide the ball.
   e. Head is down looking back at receiver.
   f. Ball is put into play by snapping arms back between legs toward receiver.
   g. After snap arms should be extended and palms are facing to the outside.

6. Stance
   a. Players assume a standing position, feet comfortably apart with left foot slightly ahead of the right foot.
   b. Bend at hips and knees and squat.
   c. Lean forward placing the knuckles of right hand on the ground while left arm rests on left knee. Head should be up looking at opponent.
   d. As ball is centered, go into blocking stance with quick steps.

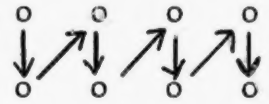
7. Blocking
   a. After coming out of stance, the feet should be well under the body for balance. The body is in a slight squatting position.
   b. The hands should be grasping the front of the shirt.
   c. The arms and shoulders are used to block by contacting opponent's shoulder without trying to knock him off of his feet.

STRING FOOTBALL DRILLS -- Grades 4, 5, & 6

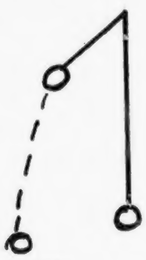
1. Passing and Catching Drills (Accuracy and Control)
   a. Throw football to receiver 10 yards away.
   b. Two lines, 5 yards apart, first student starts by throwing ball to person across from him who in turn throws ball back to next person in line.



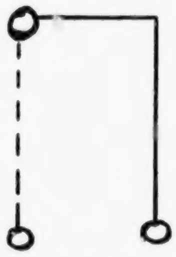
   c. Two lines -- one throwing and one catching, catching line runs different patterns.



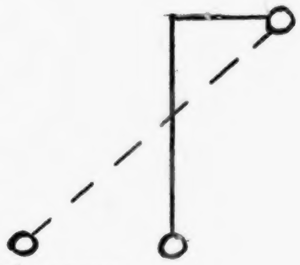
Suggested patterns to run:



Thrower
Button Hook

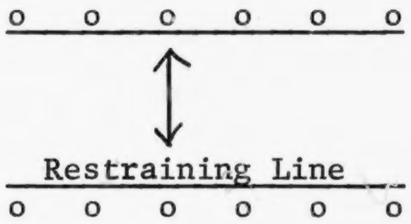


Thrower
Down and In

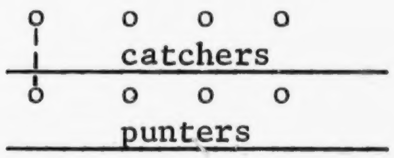


Thrower
Down and Out

2. Punting Drills and Catching Punts
   a. Punt or kick over
      Try to kick ball over heads of opponents to hit ground behind them. Opponents try to catch ball before it hits ground. Counts 1 point against them each time it hits ground.

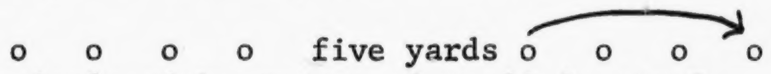


   b. Kick for accuracy
      Two lines 20 to 30 yards apart. Each line alternatingly take turns punting to individual. Each student keeps track of how many punts he catches.

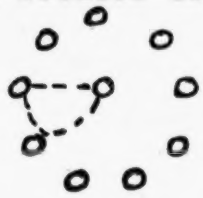


   c. As many footballs as needed. Put a straight line on the playing field. Pupils kick from a distance of 10 - 20 - 30 yards, trying to kick ball as close as possible so that it stops on or near the line.

3. Centering Drills
   a. Two lines 5 yards apart. Ball is at the head of one line; six to eight players in each line. Ball is centered back and forth between the two lines, each person taking a turn at centering and catching a centered pass.

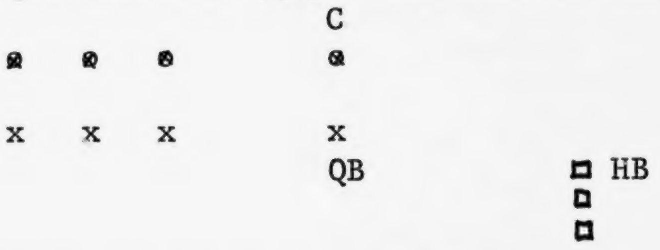


   b. Semi-circle with center. 8 to 10 in circle. Center centers the ball to each player who in turn centers back to student in middle. After one complete round, student in middle rotates to one end of line with someone else taking his place.

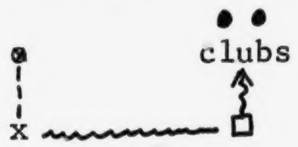


4. Line Plunge Drill

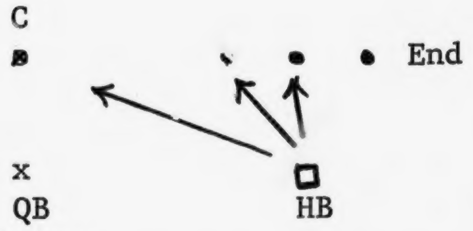
a. The lines: 3 to 5 in each line - one line is centers (C) - one line is quarterbacks (QB) - one line is halfbacks (HB)



b. Center snaps the ball to the quarterback who hands the ball off to the halfback who runs straight ahead into the line between two stationary objects such as Indian clubs or balls which represent linemen blocking for him.



c. The plunge may vary from close to the center or out towards the end position.



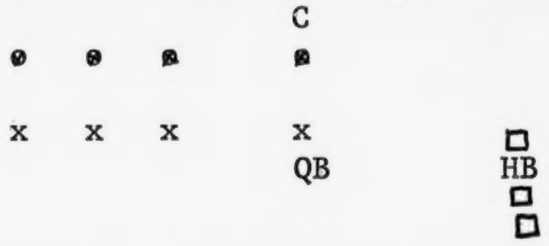
Suggestions:

(1) Have all lines rotate so that all students have a chance to practice at all positions.

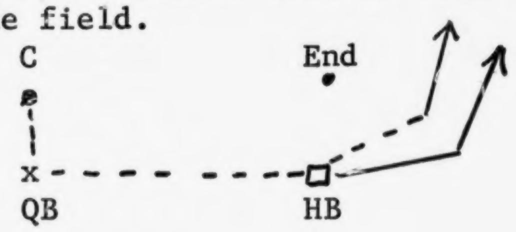
(2) Have the players practice from the left side as well as the right side.

5. End Run Drill

a. Three lines: 3 to 6 in lines - one line is centers (C) - one line is quarterbacks (QB) - one line is halfbacks (HB)

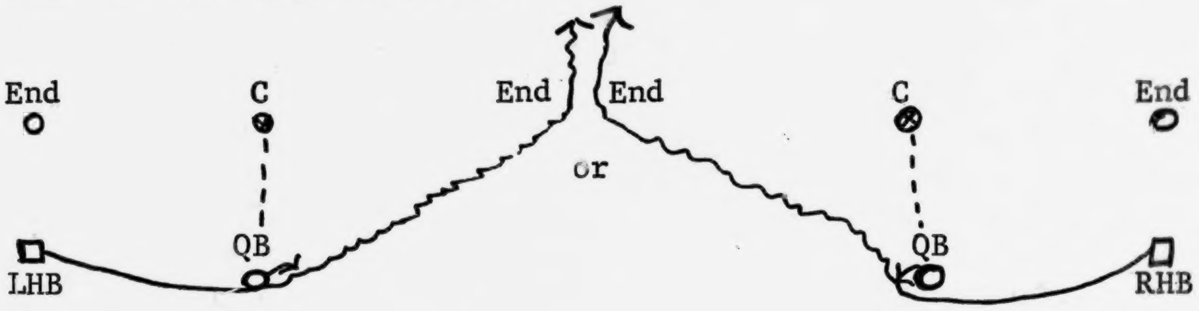


b. On the snap of the ball from the center, the halfback runs to his right while watching the quarterback. The quarterback tosses the ball to the halfback who, as soon as he catches it, starts running down the field.



c. A stationary object should be set up to make sure that the runner does not start down the field until he is past the object.

Variation of End Run Drill: The halfback from the left side runs to his right and as he passes the quarter back, the ball is given to him by the quarterback and the halfback continues his end run. Same for the right halfback.



6. Combination Passing Drill
   a. Regular offensive formation with passer, center, end and ball chaser - 4 to 10 players.
   b. All skills combined into one drill. Each player after one turn, rotates to next spot. At least 4 players are needed.

   c. Positions: Center passes ball to passer.
      Passer passes ball to end.
      End receives the pass.
      Ball chaser retrieves the ball if end misses it, or catches a lateral from the end and carries the ball to center spot.

STRING FOOTBALL LEAD-UP GAMES

1. ENDBALL (Refer to Games Section)

2. CENTER SQUARE BALL (Refer to Games Section)

3. CORNER BALL (Refer to Games Section)

4. TOUCHDOWN (Refer to Games Section)

5. BALL CARRYING

Formation:	Regular zone flag football field with 20-yard interval lines
Players:	6 to 12
Supplies:	Football, flags for each player
Directions:	The ball carrier stands on the goal line ready to run. Three defensive players await him at 20-yard intervals, each one stationed on a zone line facing the ball carrier. Each defender is assigned to the zone he faces and must down the ball carrier by pulling a flag while the carrier is still in the zone. The ball carrier runs and dodges, trying to get by each defender in turn without having any of the flags pulled. If one flag is pulled, the runner continues. If both flags are pulled, the last defender uses a two-hand touch to down the ball carrier. After the runner has completed his run, he goes to the end of the defender line and rotates into the defending positions.

6. BALL EXCHANGE

Formation: Shuttle with the halves about 15 yards apart

Players: 10 to 20

Supplies: Football

Directions: The two halves of the shuttle face each other across the 15-yard distance. A player at the head of one of the files has a ball and carries it over to the other file, where he makes an exchange with the front player of that file. The ball is carried back and forth between the shuttle files. The receiving player should not start until the ball carrier is almost up to him. A player, after handing the ball to the front player of the other file, continues around and joins that file.

7. KICK OVER

Playing Area: Football field with a 10-yard end zone

Number: 6 to 10 on each team

Supplies: Football

Directions: Teams are scattered on opposite ends of the field. The object is to punt the ball over the other team's goal line. If the ball is caught in the end zone, no score results. If the ball is kicked beyond the end zone on the fly, a score is made regardless whether or not the ball was caught. A ball kicked into the end zone on the fly and not caught also scores a goal. Play is started by one team with a punt from a point 20 to 30 feet in front of the goal line it is defending. On a punt, if the ball is not caught, the teams must kick from the spot of recovery. If the ball is caught, three long strides are allowed to advance the ball for a kick. Players should be numbered and kick in rotation. The player whose turn it is to kick should move fast to the area from where the ball is to be kicked.

8. FLASHBALL

Playing Area: Football field

Equipment: Football

Players: 9 players on a team

Directions: The ball can be passed in any direction at any time. There is no limit on the number of forward passes which may be attempted in the same down. The ball may be run or passed and a down occurs when a player is touched with both hands below the waist line. A team is allowed 5 downs to make the length of the field. The team loses possession of the ball whenever there is an incomplete pass or fumble except on pass from center; then only loss of down occurs. Loss of ball to opponents at the spot where ball touches ground. No huddle is permitted. Screen blocking is permitted and players must keep their feet on these blocks. Goal posts and point after touchdown are eliminated. Play a fifth down pass the same as punt in football which means that the ball can be picked up and advanced by a player of the team on defense. All other conditions to be covered by regular football rules.

SOFTBALL

INTRODUCTION TO SOFTBALL: Softball plays an important part in the elementary school program, but too often, it is the only activity stressed outdoors. It is, also, one of the games in which a bat and ball is handed out to the students and just "let-em-play."

Children love to play softball and to insure adequate skill development, softball instruction should begin in the third grade and a progressive program of instruction should be incorporated on each grade level.

By the time the students are in the fifth grade, they should be playing regular softball modified for their level.

HISTORY OF SOFTBALL: Softball was played indoors frequently about 1900, but did not emerge outdoors until about 1920 when the Canadians started using it to play on small playground areas. It quickly caught on and swept the nation.

In 1933, the first national tournament was played at the World's Fair at Chicago. Standardization of the rules are accredited to L. H. Fischer and M. J. Pauley who organized the American Softball Association.

It is estimated that over five million people indulge in softball, including women, each year and it is steadily gaining in popularity due to its appeal to all ages. It is said that soon it may become the number one recreational sport in the United States. Today over 20 million dollars is spent on softball equipment each year.

SOFTBALL RULES:

When teams are playing softball, certain rules would apply to the team which is batting, and others to the team which is fielding.

RULES FOR TEAM AT BAT:

1. A batting order is established at the beginning of the game and followed throughout the course of the game. An alphabetical arrangement may be satisfactory in the earliest intermediate grades.

2. An out is made in the following ways:

    a. The batter hits a fly ball which is caught by any member of the opposing team.
    b. The batter hits a ground ball in fair territory which is fielded by an opposing player and caught by the first baseman before he (batter) is able to get to first.
    c. The batter hits a ground ball in fair territory which is thrown and caught at any base before a teammate of the batter reaches that base. (NOTE: all bases must be occupied for a force play at home -- first and second must be occupied for a force play at third, and first base must be occupied if there is a force play at second.)
    d. An out is made if the batter or runner runs into a batted ball in fair territory before an attempt has been made to field the ball.
    e. An out is made if a batter bats out of turn in the batting order.
    f. An out is made if a runner leaves any base before the ball leaves the pitcher's hand while he is pitching to the batter.
    g. An out is made if the batter misses his third strike at the ball.
    h. An out is made if the catcher catches the third strike after it has been fouled by the batter. (NOTE: on first or second strikes the ball is not a fly ball unless it is higher than the head of the batter.
    i. A runner cannot run out of a base line to avoid a tag by a player on the fielding team.

3. The fielding team can cause outs to be made by:

    a. Tagging a runner between base lines when he attempts to stretch a hit into an extra base.
    b. By touching the base or runner when a base is left too soon (before a fly ball is caught).

FAIR OR FOUL BALL:

1. A fair ball is a ground ball which is hit within or touched by the fielding team between the first and third base lines. It may go into foul territory after it passes inside or over either first and/or third base.

2. A fair ball is a fly ball which lands and stays within fair territory between home and either first or third.

3. A fair ball is a fly ball which lands in fair territory beyond first and/or third base.

4. A foul ball may be grounded or hit in the air in fair territory between first and/or third base but if the ball rolls into foul territory before it is touched by the fielding team, it is a foul.

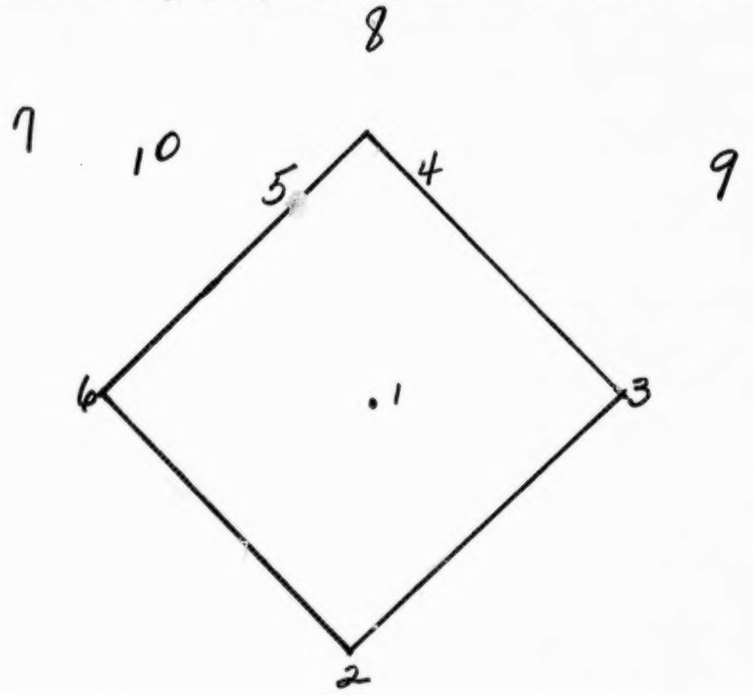
5. A ball is foul if it hits the batter after first hitting his bat and he is still in batter's box.

6. A ball is foul if it is hit in foul territory within the batter's box and then rolls into fair territory.

SOFTBALL POSITIONS:

There can be nine or ten positions on a softball team. The tenth position is called a "short fielder" and he may play in any area in the outfield.

1. Pitcher
2. Catcher
3. First Baseman
4. Second Baseman
5. Short Stop
6. Third Baseman
7. Left Fielder
8. Center Fielder
9. Right Fielder
10. Short Fielder



Batting order is set up as team desires. (See Softball Rules.)

SPACE:

The size of the diamond should be adapted to the age of the children. For older children, suggested distance between bases is 50 to 60 feet with the pitcher's box 38 feet from home plate. For younger children it is suggested that the distances between the bases be reduced to between 35 to 45 feet with the pitcher's box about 24 to 28 feet from home plate.

The outfield can be as large as space permits though restrictions may be enforced by putting up a fence about 150 to 200 feet from home plate. Though this is not a good idea for a school ground softball diamond due to overlapping outfields. It is a good suggestion when only one diamond is needed.

SOFTBALL SUGGESTIONS:

1. Care of equipment is important. Teach students to take proper care of all equipment.

2. Make sure that pitcher throws ball so it can be hit to keep game interesting and moving.

3. Players should rotate, not playing the same position all the time.

4. Make sure the distance between the bases is suited to the age level of the players.

5. Umpires are needed. Select some one that is impartial to keep game organized. Let all have a chance to umpire.

6. Encourage good players to give approval and to encourage less skilled ball players.

7. Each player should run out his hit. Any ball can be missed by the other player.

8. Analyze each lead-up game to see that it suits the needed skills.

9. Insist on conformancy to the rules.

10. Teach respect for officials and acceptance of the umpire's judgement.

SOFTBALL SAFETY TECHNIQUES

1. Safety is of utmost importance. The following should be observed:
    a. Throwing the bat is a constant danger. Have all other batters away from the batting area. Bat should be laid down, not thrown.
    b. Sliding leads to both injury and distruction of clothing. No sliding.
    c. Catcher should wear face mask.
    d. Players should call for fly balls to prevent colliding.
    e. Players should not stand in base paths when runner is running to the bases. Only when they have the ball and are trying to tag him out.
    f. Ball should not be pitched until everyone is aware that play has started.
    g. Other children should not be permitted to run or wander across playing area.
    h. Only adequate and safe equipment should be used.
    i. Players should use gloves when they have them.
    j. A "soft" softball should be used with the lower grades.
    k. To prevent the bat from slipping from the batters hands, the bat should be taped.
    l. Equipment should not be handled until instruction has ended and instructor has given permission.

SOFTBALL (EMPHASIS ON EACH GRADE LEVEL)

Softball instruction should begin in the third grade and progress through the sixth grade. The third grade program is outlined because it is felt that planned instruction in the game should begin on this level.

Teaching the basic skills of throwing, catching, and batting is the emphasis on the third grade level. Lead-up games should be quite simple, but should provide an introduction to the game of softball. Very little emphasis is placed on the pitcher and catcher. In the fourth grade, specific skills of pitching, infield play, base running, bunting, and batting provide the material for this portion. Proper pitching techniques in keeping with the pitching rules are important to this grade level. The fifth grade student should be provided with the background to play the game of regulation softball designed for his age level. Much of the emphasis is an expansion of the fourth grade program. The sixth grade program adds Tee-Ball, new pitching techniques, and double play work. Batting, throwing, catching, and bunting skills are continued.

SKILLS FOR GRADES THREE AND FOUR

1. Catching
    a. Ground balls
        (1) Get into path of ball and keep eyes on the ball.
        (2) Feet should be shoulder width apart with left foot slightly forward.
        (3) Little fingers are together and fingers are cupped and pointing towards the ground, the palms are away from the body.
        (4) Body is in squatting position, right knee is in contact with the ground, hands are in front of right knee and about four inches off the ground.
        (5) Try to catch the ball as it is bouncing into the air.

    b. Fly balls
        (1) Low balls -- keep little fingers together, cupping fingers, feet spread comfortably. Body should be in a squatting position, leaning forward slightly.
        (2) High ball -- thumbs are together, body is straight, feet are spread slightly. Catch ball about chin high, letting hands give a little when impact is felt.

2. Throwing
    a. Underhand pitching
        (1) Ball is held in palm of hand, all fingers grasping ball gently.
        (2) Arm is brought back with palm facing batter, elbow slightly bent with weight on the back foot.
        (3) Arm comes forward as like a bowling motion and ball is tossed.
        (4) Weight is shifted from back foot to front foot.
        (5) Keep looking at target at all times.

    b. Overhand pitching
        (1) Ball is held with first two fingers on top and third and fourth fingers on one side and thumb is on other side.
        (2) Hand is brought back over shoulder about ear high. Left side of body is facing target.
        (3) Opposite foot to throwing arm is forward, weight is on back foot.
        (4) Arm comes forward and ball is thrown with a downward snap of the wrist.
        (5) Weight is brought forward from back foot to front foot. Follow through by bringing back foot forward even with left foot.

3. Batting (right-handed)
    a. Stand at plate with left shoulder facing pitcher, feet spread slightly, left foot about even with front of plate.
    b. Grasp bat near end with trade-mark facing batter. Hands are close together.

c. Bring bat backward, not letting it rest on shoulder. Keep the elbows away from the body.
d. Squat slightly as if about to sit in a chair.
e. Swing level, bringing bat into path of pitched ball and follow through by dropping bat by left side or after follow through. Place bat on home plate.

4. Base-running
   a. Runner should run straight at the bases and avoid circling them. Each base should be touched with the right foot.
   b. When standing on base, runner should lean towards the next base with left foot on bag and right foot dug in for a start.

5. Bunting
   a. Batter turns around to face pitcher, feet apart, bat parallel to ground.
   b. Right hand slides up to middle of bat and finger tips control bat.
   c. Left hand holds small end tightly.
   d. Watch ball and push ball in desired direction.

SOFTBALL DRILLS

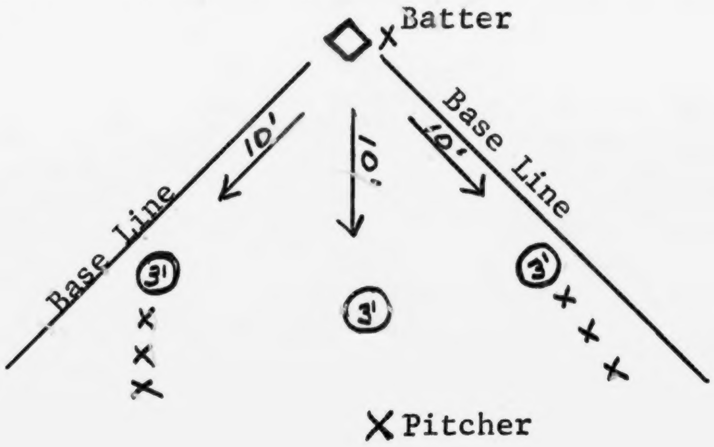
Many drills can be utilized for throwing and catching softballs. The ball can be thrown from one player to another in various formations using normal throwing, pitching, rolling grounders, or throwing fly balls. Groups should be kept small so children will get many turns. For a normal size class, at least four softballs are needed for most drills.

Suggested Formations:
   a. Two lines facing each other, three to four children in a line.
   b. Around the base line -- four to eight children on each base line. They throw the ball across the diamond.
   c. Leader and Circle -- five to eight in a group
   d. Leader and Line -- five to eight children in a line, leader throwing ball until he misses.
   e. Leader and File -- after catching the ball thrown by the leader, students in file move to end of line. After everyone has caught the ball, leader is switched.
   f. Two lines in single file -- students line up in a shuttle position (files facing each other). After throwing the ball, students move to end of line.

1. Batting Drill
   a. A batter, pitcher, and catcher are needed. The rest are scattered about the field playing each position.
   b. Each player should be allowed a limited number of swings.
   c. Pitcher throws ball so it can be hit. Catcher retrieves missed balls.
   d. Not over 10 players in any one drill.
   e. Have an order of rotation.

2. Bunt for Accuracy Drill
   a. Skills: Bunting, catching and throwing
   b. Equipment: Bat and ball

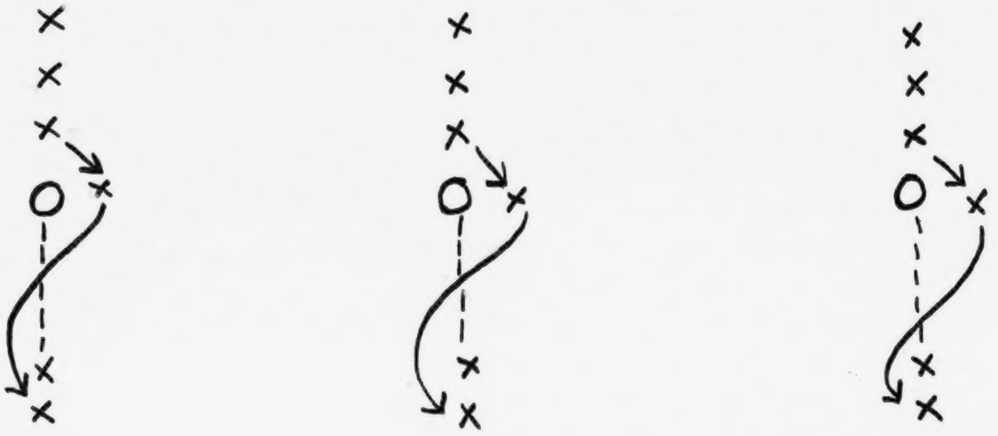
c. Space: Ball diamond
d. Players: Groups of eight to ten
e. Directions:
    (1) Measure out three circles about three feet in diameter, one circle to left of home plate, one in front of home plate and one right of home plate. All circles are ten feet away from home plate.
    (2) Each student gets five trys to bunt the ball into a circle, one point for each ball bunted into the circle if the ball stops in the circle.
    (3) Play is started by the pitcher tossing the ball to the batter and the ball is returned to the pitcher after each bunt.
    (4) A system of rotation should be used.
    (5) Student with highest score at the end is the winner.



3. Batting Tee Drill

This drill may be set up outside or in the gym. If it is used in the gym, the plastic whiffle ball and bat should be used to prevent injury. Also, the plastic bat and ball should be used in the lower grades.

Groups should be divided up according to the number of batting tees. Lines should be spread out over a large area.



Each batter gets one hit after he bats. He lays the bat down and runs to the field to become a fielder. The fielder first in line retrieves the ball and runs with the ball to the end of the batting line to wait his turn. The next batter steps to the batting tee after the ball is given to him by the fielder.

LEAD-UP GAMES

1. Throw It and Run Softball

Motor Skills:	Throwing, pitching, running bases, catching, fielding
Space:	Softball diamond reduced in size
Players:	Two teams of 7 to 11 each. Usually 9 players on a side.
Equipment:	One softball, four bases

The game is played very much like softball with the following exception. With one team in the field at regular positions, the picther throws the ball to the "batter" who instead of batting the ball, catches it, and immediately throws it out into the field. The ball is now treated as a batted ball and regular softball rules prevail. However, no stealing is permitted and the runners must hold bases until the"batter" throws the ball. A foul ball is out.

Variation: Beat Ball Throw. The fielders instead of playing regular softball rules, throw the ball directly home to the catcher. The batter, in the meantime, runs around the bases. He gets one point for each base he touches before the catcher gets the ball and calls out "STOP." There are no outs, and each batter gets a turn before changing sides to the field. A fly ball caught would mean no score. Similarily, a foul ball would score no points but count as a turn at bat.

2. Two-Pitch Softball

Motor Skills:	Throwing, pitching, running bases, catching, fielding, and batting
Space:	Softball diamond
Players:	Regular softball teams but the numbers can vary
Equipment:	One softball, four bases, bat

This introductory game is played like regular softball with the following changes:

a. A member of the team at bat is the pitcher. Some system of rotation should be set up so every child takes a turn as pitcher.
b. The batter has only two pitches in which to hit the ball. He must hit a fair ball on either of these pitches or he is out. He can foul on the first ball, but if he fouls on the second, he is out. There is no need to call balls or strikes.
c. The pitcher, because he is a member of the team at bat, does not field the ball. A member of the team at field acts as the fielding pitcher.
d. If the batter hits the ball, regular softball rules are followed. However, no stealing is permitted.

3. Bat Ball

Motor Skills: Throwing, running a base, catching

Space: In the middle of a 40 to 50 foot end line, a home base is marked. A line 20 feet away and parallel to the end line is drawn, 70 to 80 feet from home base a far base is marked.

Players: Two teams of 7 to 11 each

Equipment: One base, volleyball or kickball

The batter himself tosses up the ball and hits it with his hand or fist. After hitting the ball, he must run around the far base and return to home before being hit by the ball thrown at him by the defensive team. If he does not hit the ball over the 20-foot line, he gets an additional trial. If the ball fails to go over the second time, the batter is out. Members of the side which are in the field have no definite positions, but scatter about the space beyond the 20-foot line. They attempt to put out the batter by catching a fly ball or by hitting or tagging the batter of the ball. The fielders are not permitted to take more than one step while holding the ball or to hold the ball for more than three seconds. They may relay the ball to another fielder closer to the runner. The batter is not permitted to run wider than the extent of the end line. Three outs retire the side. Any predetermined number of innings may be played. Every time a home run is made, one run is scored for the team at bat.

4. Beat Ball

Motor Skills: Throwing, running bases, catching

Space: Softball diamond

Players: Two teams

Equipment: Volleyball, four bases

The batter throws the ball into the field and runs the bases, and keeps going until he reaches home or is put out. The fielders field the ball and throw it to first base. The first baseman throws it to the second baseman, and on around the bases. If the runner reaches home before the ball does, he scores one point. Otherwise, he is out.

5. Swat Ball

Motor Skills: Throwing, running bases, catching, pitching.

Space: Softball diamond

Players: Two teams

Equipment: A volleyball or rubber playground ball

One player is pitcher, one catcher; the rest of the team are fielders. In the middle of a 40 to 50 foot end line, home base is marked. The pitcher's box is located 20 feet in front of home base. From 50 to 60 feet beyond the pitcher's box a far base is located.

The pitcher tosses the ball easily to the batter, who swings at it with his clenched fist and hits it out into fair territory which is in front of the end line or end line extended. The batter must run around the far base and return home before he is hit by the ball. Before the ball can be thrown at the base runner, it must be passed five times among the members of the team in the field. No two consecutive passes may be made between the same two individuals. The fielders may not run with the ball but must advance it by passing it from one player to another. The runner is not permitted to run wider than the extent of the end line. Three foul balls put the batter out. Three put-outs constitute a side out. The game continues for any predetermined number of innings. The runner is out if the ball is caught on the fly or when the runner is hit by the ball after the legal number and kind of passes have been made before he reaches home base. The batter must make a home run, which counts one run for his team. The side scoring the most runs during the game will be the winner.

6. Baseball Overtake Contest

Motor Skills:	Running and throwing
Space:	Softball diamond
Players:	Eight to 12
Equipment:	Softball

Description:
a. All positions of the infield are occupied except shortstop. Pitcher holds softball.
b. Runner stands on home base and at signal runs the bases.
c. At same time, pitcher throws the ball to catcher on home base and from there it is thrown around the bases.
d. One point is scored for each base the runner reaches ahead of the ball.
e. After all the running team have run, the teams change positions.
f. Runner throws ball to any player on the opposite team. The fielder throws ball to catcher, etc.

7. Long Base

Motor Skills:	Batting, pitching, catching, running
Space:	Playground with home plate and one base
Players:	11 to 15 on a team
Equipment:	Bat and softball, one base, home plate

Description:

a. Divide into 2 teams.
b. Pitcher throws ball to batter who bats.
c. Runner runs to long base and remains if he arrives before ball.
d. Next runner does same and runner No. 1 comes in.
e. Fielders catch ball and try to put either one out.
f. Runner may make home run if he has time.
g. Out if he doesn't hit in three times.
h. When team has three outs they change places.

8. Tee Ball

Motor Skills: Batting, running, catching, fielding

Space: Softball field

Players: Two regular softball teams, but numbers can vary.

Equipment: Softball, bat, batting tee

The game is an excellent variation of softball and is played under its rules with the exception of the pitching and the pitcher.

Instead of hitting a pitched ball, the batter hits the ball from a tee. The catcher places the ball on the tee. After the batter hits the ball, the play is the same as in softball. With no pitching, there is no stealing. A runner stays on the base until the ball is hit by the batter.

A fielder occupies the position normally held by the pitcher. His primary duty is to field bunts and any ground balls he can reach, and to back up the positions in the field on throws as a pitcher would normally position himself.

Teams can play regular innings for three outs or change to the field after each player has had a turn at bat.

A tee can be purchased or made from radiator hose. If the tee is not adjustable, it would be better to have three different sizes available. Tee Ball has many advantages. There are no strike-outs, every child hits the ball, there is no waiting for the pitcher-catcher duel, and there are many opportunities for fielding.

The batter should take his position far enough back of the tee so that in stepping forward to swing the ball will still be hit slightly in front of the batter.

9. Hit and Run

Motor Skills: Catching, running, throwing

Space: Softball field with home plate and one base

Players: Two teams, 6 to 15 players on each team

Equipment: Volleyball, soccer, or playground ball; home plate; Base marker

One team is at bat and the other scattered out in the field. Out of bounds must be established but the area does not need to be shaped like a baseball diamond. The batter stands at home plate with the ball. In front of him 12 feet away is a short line, over which the ball must be hit to be in play. In the center of the field about forty feet away is the base marker.

The batter bats the ball with his hand or fist so it crosses the short line and lights inside the area. He then attempts to run down the field, around the base marker, and back to home plate without being hit by the ball. The members of the other team field the ball and attempt to hit the runner. The fielder may not run or walk with the ball but may throw to a teammate closer to the runner.

A run is scored for each successful run around the marker and back to home plate without getting hit with the ball. A run is also scored if a foul is called on the fielding team for walking or running with the ball. The batter is out if:
a. A fly ball is caught.
b. When hit below the shoulders with the ball.
c. If the ball is not hit beyond the short line.
d. If the team touches home plate with the ball before the runner does. This may be used only when the runner stops in the field and does not continue.

The game can be played in innings of three outs each, or a change of team positions can be made after all have batted from one team.

Variation: Five Passes. The batter is out if:
a. A fly ball is caught.
b. The ball is passed among five different players of the team in the field with the last pass to a player at home plate, beating the runner to the plate. The passes must not touch the ground and must be among five different players.

The distance the batter runs around the base marker may need to be shortened or lengthened, depending upon the ability of the children.

10. Hit the Bat

Motor Skills: Catching, batting

Space: Open field for "fungo" batting

Players: Entire class

Equipment: Softball, bat

Children, except the batter, are scattered in the field. The batter tosses the ball to himself and hits the ball to the fielders. The object of each fielder is to become the batter. The fielder becomes the batter if: (1) He catches three flies from the present batter. (2) He can hit the bat with the ball.

To become eligible to throw to the bat, the fielder must field the ball cleanly. The batter lays the bat down on the ground facing the throw so it presents the largest possible target.

From where he caught the ball, the fielder throws at the bat and tries to hit it.

Variations:
a. If hitting the bat seems to difficult, count a throw as successful when the ball goes directly over the bat.
b. Two balls caught on first bounce can count as one fly ball caught.
c. Catching three fly balls can be ruled out and the following substituted:
   (1) If a fielder catches a fly ball, he gets ten steps toward the bat from where he caught the ball. If he catches the ball on first bounce, he gets five steps. This makes it easier to hit the bat.
   (2) The batter is not put out if he can catch the ball on the fly after it rebounds from the bat after being hit by a rolling ball.

11. Home Run

Motor Skills: Catching, pitching, running

Space: Softball diamond. First base only is used.

Players: 4 - 10

Equipment: Softball, bat

This game can be played with as few as four children. The needed players are a batter, catcher, pitcher, and one fielder. The other players are fielders, although some can take positions in the infield.

The batter hits a regular pitch and on a fair ball must run to first base base and back to home before the ball can be returned to the catcher. The batter is out when:
a. A fly ball, fair or foul, is caught.
b. He strikes out.
c. On a fair ball, the ball beats him back to home plate.

To keep skillful players from staying in too long at bat, a rule can be made that after a certain number of home runs, the batter automatically must take his place in the field.

A rotation (work-up) system should be set up. The batter should go to right field, moves to center, and then to left field. The rotation continues through third baseman position, shortstop, second base, first base, pitcher, and catcher. The catcher becomes the next batter.

Naturally, the number of positions is dependent upon the number of players in the game.

If there are sufficient numbers, there can be an additional batter waiting to take his turn.

The game actually can be played with three youngsters eliminating the catcher. With only one fielder, the pitcher would cover home plate.

The first base distance should be far enough to be a challenge but close enough so a well-hit ball will score a home run. the distance would be dependent on the number playing and the capacity of the children.

Variations:

a. It is possible to play this game more like softball allowing the batter to stop at first if another batter is up.

b. A fly ball caught by a player puts the fielder directly to bat. The batter then takes his place at the end of the rotation, and the other players rotate up to the position of the fielder who caught the ball. The rule may cause children to scramble and fight for fly balls which is a situation not desired in softball. It should be ruled that the ball belongs to the player into whose territory it falls.

12. Stop Ball (Refer to Section A - Games, pps. 9-10)

13. One Old Cat (Refer to Section A - Games, pg. 26)

14. Soak'em (Refer to Section A - Games, pg. 34)

SKILLS AND DRILLS FOR GRADE FIVE

1. Refer back to Grades Three and Four for all Skills and Drills.

2. Pitching Drill

   a. Semicircle and leader -- Leader stands behind a base and acts as the catcher for the other students who stand in a semicircle 35 feet away. Each in turn pitches to leader.

   b. Pitching, Catching, and Umpiring Drill

   A batter, catcher, pitcher, and umpire are needed. The rest of the players line up behind the pitcher who pitches the ball to the catcher while batter stands at the plate without a bat. The umpire calls balls or strikes.

   Each pitcher tries to strike out batter. Each time batter is out or walks, pitcher becomes batter, batter becomes catcher, catcher becomes umpire, and umpire goes to end of pitching line.

LEAD-UP GAMES FOR GRADE FIVE (Refer back to Grades 3-4 for other Lead-Up Games)

1. Five Hundred

Motor Skills: Batting, fielding

Space: Field big enough for fungo hitting

Players: 3 - 12, although more can play

Equipment: Softball, bat

There are many versions of this old game. A batter stands on one side of the field and bats the ball out to a number of fielders who are scattered. The fielders attempt to become batter by reaching a score of five hundred. To do this, the fielder is granted points for the following:

200 points - catching a ball on the fly
100 points - catching a ball on first bounce
50 points - fielding a grounder cleanly

Whenever a change of batters is made, all fielders lose their points and must start over.

Variations:

a. The fielder must total exactly 500.
b. Points are subtracted from the fielder's score if he fails to handle a ball properly. Thus, if he drops a fly ball, he loses 200 points. Similarly with the other scores.

2. Kick Pin Softball

Motor Skills: Kicking, running, catching

Space: Softball diamond
45 foot base distances
20 foot pitching distance

Players: Two teams, 8 - 12 on a side

Equipment: One soccer ball, four Indian Clubs

The Indian clubs are placed on the outside corner of each base and in the middle of home plate. The batter kicks a ball rolled by the pitcher who aims at the Indian club on home plate. The kick must be a fair ball. The batter circles around the outside of the bases and finally touches home plate. In the meantime, the fielders retrieve the ball and pass it successively to the basemen on first, second, third, and then home. As each baseman receives the ball he kicks the pin down and passes to the next base. The batter is out when:

(1) A pitched ball knocks down the pin on home plate.
(2) The ball is caught on the fly by a fielder.
(3) The batter knocks over any pin during his time at bat.

(4) A second foul ball occurs any time at bat.

(5) If the ball, in its rotation from first base to the other bases in succession, gets ahead of the runner and the baseman kicks the pin down.

The batter scores a run only on a home run beating the ball to home plate.

The game can be played by innings with three outs or it can be played so each player of the team at bat gets a turn before changing to the field.

3. Scrub (Work-Up)

Motor Skills:	Batting, catching, fielding, running, pitching
Space:	Softball field
Players:	7 - 15
Equipment:	Softball, bat

The predominant feature of Scrub is the rotation of the players. The game is played with regular softball rules with each individual more or less playing for himself. There are at least two batters and generally three. A catcher, pitcher, and first baseman are essential. The remainder of the players assume the other positions. Whenever the batter is out, he goes to a position in right field. All other players move up one position with the catcher becoming a batter. Thus, the first baseman becomes pitcher, the pitcher moves to the catcher, and all others move up one place in a predetermined shift.

Variations:

a. If there are only two batters, then one base is sufficient. The runners use only first base and return back to home plate.

b. If a fly ball is caught, the fielder and batter can exchange positions.

SKILLS AND DRILLS FOR GRADE SIX

Refer back to Grades Three, Four, and Five for all skills and drills.

LEAD-UP GAMES (Refer back to Grades 3, 4, & 5 for other Lead-Up Games.)

1. Twice Around

Motor Skills:	Throwing, base running
Space:	Softball infield
Players:	Two teams, 4 - 8 on each team
Equipment:	Softball

Twice around provides competition and practice for throwing around the bases and base running. It should be used only after instruction has been held in both skills.

One team is stationed in the field with at least one player near each base. As a minimum, a catcher and three basemen are needed in the field. The extra players in the field are assigned to bases so some bases, including home plate, will have two fielders. When two fielders are at a base, one takes the first throw and the other takes the second time around.

A player from the team at bat stands with one foot on home plate and ready to run to first base. His task is to make one complete circuit of the bases and tag home plate. The ball starts in the catcher's hands. At the signal, "GO," he throws the ball to first base from where it is thrown to second, third, and then home. It continues for another round which gives the game the name of "Twice Around."

The object of the game is to have the ball beat the batter back to home plate on its second round. with the batter making only one circuit.

The capacity of the children will determine the ideal base distance. The teacher should start with a 45 foot distance and then vary according to the level of the children to run, throw, and catch.

The fielders must not interfere with the runner and should stand back from the base unless catching the ball. Each fielder must throw with one foot on the base or touch the base while the ball is held in his hands. If the ball is missed at a base, it must go back to that base and be in touch before continuing.

2. Far Base Softball

Motor Skills: Batting, pitching, running, catching

Space: Softball field with a far base. The far base is three by six feet and is located just to the first base side of second base.

Players: Regular softball teams but the number can vary

Equipment: Softball and bat

First and third bases are used only to determine foul balls. The batter hits the pitched ball and runs to the far base. He must reach the base before the ball or before he is tagged with the ball. He may stay there or try to return home. However, if he leaves the base, he cannot return except for a caught fly ball. Several runners may be on the far base as long as a batter is left. The batter remains at bat until he hits the ball. A limit should be placed on the number of fouls that can be hit.

Each team is allowed three outs. Outs are made by catching a fly ball, by striking out, by the ball getting to the far baseman before the runner, and the runner tagged by the ball when off the base.

Variation:

a. The game can be played by having the batter run on any kind of a hit, foul or fair. This means that no strikes should be called, and the batter stays at bat until the ball touches the bat. This has the advantage of allowing the poor batter a chance to run as there are no strike-outs. However, it violates a principle by having the batter run after hitting a foul ball or a foul tip.

SOCCER

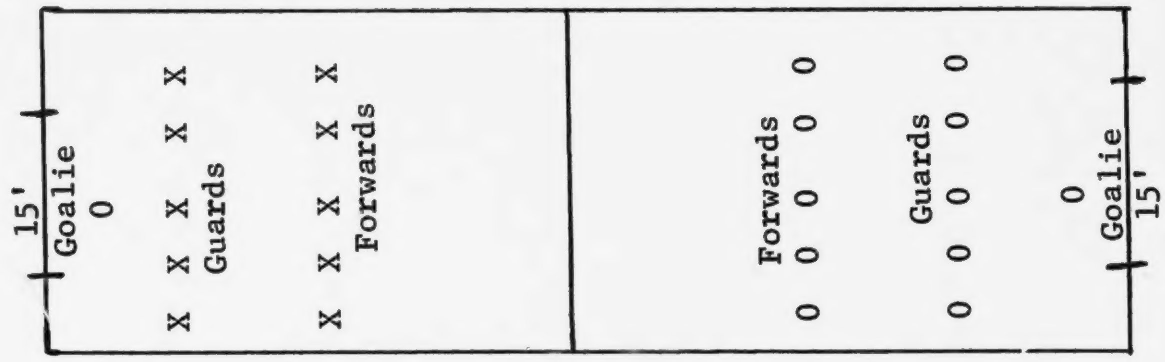
INTRODUCTION AND HISTORY OF SOCCER

Soccer is one of the most popular games in the world today. However, in the United States it is overshadowed by American football as a fall sport. A form of soccer was played by the early Romans and Greeks. It was then introduced in England as early as the 10th century. In its early stages the game was rough and injuries were common and for a short period the game was banned. About 1850, the game became popular again and rules were introduced to make the game less dangerous. With the standardization of rules, the sport assumed a place of international significance being played in over 70 different countries under uniform rules. Soccer was introduced to the United States around 1870, the first game being between Princeton and Rutgers in 1869. The rules were also modified to accomodate women.

Soccer is a game for the "educated feet." Success in soccer depends upon how well individual skills are coordinated in team play. Planning soccer experiences is based on the recognition that the skills of soccer must be developed. The skill of controlling the ball with the feet comes slowly, and sufficient drills together with suitable lead-up activities in progression are important. Good execution of skills leading to good ball control will help eliminate knots of players. Since lead-up games contain the basic elements of soccer, the rules should show good similarity in many of the activities.

RULES TO SIMPLIFIED SOCCER

Motor Skills:	Kicking, dribbling, trapping, passing, blocking, intercepting
Space:	A field 80x40 yards, goal flags placed about 13 feet apart at each end of the field
Players:	10 - 20 players divided equally between two teams (Regulation soccer - 11 players to a team)
Formation:	(Pictured on drawing)
Equipment:	One soccer ball



Object of the Game:

1. For the team in possession of the ball to score by kicking the ball between the flags and under the crossbat (may not be available) of the opponents' goal.
2. For the team not in possession of the ball to prevent the opponents from scoring by intercepting their play and gaining possession of the ball.
3. For a team to win the game by scoring more points than the opponents.

General Description of Game:

At the beginning of the game the players of each team take their positions in their own half of the field, as indicated in the diagram. All players should play in relative positions throughout the game. Forwards play offensively, their primary function is to advance the ball into the opponents' territory in the attempt to score. Forwards on the offensive team play all the way to the goal line they are attacking, while the attacking guards should be discouraged from advancing far into the opponents' territory, as it would leave the defending forwards unguarded.

The ball is placed in the center of the field and is put in play by a kick-off by the center forward of the team given the privilege of starting the game. Opposing players must not approach within six yards until the ball is put in play. If the kick-off is not done correctly it shall be taken over again. (Kick-off done as explained in line soccer rules.) The ball may be played by any part of the body other than the hands and arms except that the goalkeeper may use his hands but may not carry the ball more than four steps.

Out-of-Bounds:

The ball is out-of-bounds when it crosses the sidelines or the end lines. When the ball goes out over the sidelines it is thrown in by an opponent of the player who caused it to go out. For the throw-in, the player takes a position outside of and facing the field of play. As he delivers the ball with the required two-hand overhead throw, both feet must remain in contact with the ground. When the ball goes out over the end line it is placed on the line at the point where it went out and kicked by an opponent of the player who caused it to go out-of-bounds. On the kick, the opposing players may not approach within six yards of the ball before it is kicked.

Fouls:

It is a foul if a player:
1. Holds, kicks, strikes, or pushes an opponent.
2. Plays the ball with his hands or arms when not playing goalkeeper.
3. Takes more than four steps with the ball in his possession (goalkeeper only).
4. When a ball is played a second time before it is played by another player after a free kick or throw-in.
5. When a player makes contact with a goalkeeper while he is playing a ball.

Penalty:

A free kick is awarded the opposing side at the point where the infringement occurred. A goal may be scored direct from this kick. No opponent may be within six yards of the player taking the kick, except when the distance is less than six yards from the goal. In this case, the opposing players may take positions on their goal line. No score can be made from a free kick.

Scoring:

A score is made when all of the ball passes between the flags. Each goal scored counts one point.

Duration of time:

The game shall be divided into four quarters of five minutes each. At least two minutes shall be allotted for rest between quarters.

(Simplified Soccer should be introduced in Grade Six.)

SOCCER (Emphasis on each grade level)

Preliminary to the fourth grade, the children should have played Circle Kick Ball and had some experience in kicking skills on an elementary level. Fourth grade material stresses kicking primarily and its use in simple lead-up games. Simple rules regarding touching the ball with the hands or arms and what constitutes fouling can be introduced on this level. Continued emphasis and expansion of kicking skills together with the skills of dribbling and passing make up the bulk of the fifth grade program. Sixth grade children should be introduced to regular soccer with such modifications as needed. The skills designated for the fourth and fifth grades should be reviewed and practiced.

SKILLS FOR FOURTH GRADE

1. Kicking
    a. Kicking may be done with the instep, the toe, the inside and outside of the foot, or with the heel.
    b. Swing leg back and contact ball at instep.
    c. Keep the toe pointed down.
    d. Children should practice kicking with either foot.

DRILLS FOR FOURTH GRADE

1. Circle: The circle formation can be used for kicking, passing, and trapping. The ball may be kicked back and forth across the circle or may be passed from player to player in a circular direction.

2. Circle and Leader: The use of the leader in the center allows for more controlled skill practice. The leader passes and receives the ball from each circle player in turn (with feet). After completing a round to all the players, the leader takes his place in the circle, and another child become the leader.

3. Soccer Kick Relay Drill: The player dribbles the ball with his feet to the turning line, turns around, and kicks the ball to his successor on his team. A player may not use his hands on the ball at any time. After his return kick, a player must return to the end of his line of players. The team that is first to get back into starting position is the winner.

LEAD-UP GAMES FOR FOURTH GRADE

1. Soccer Dodge Ball

Motor Skills: Kicking, dodging

Space: A large circle on a playground or gymnasium

Players: Entire class

Equipment: Two or three soccer balls (kick balls)

Choose eight to ten players to go to the center of the circle. The object of the game is for the outside players to kick a ball (use inside of foot) and try to hit an inside player below the shoulders. Inside player tries to dodge the ball. If an inside player is hit below the shoulders he changes places with the outside person who kicked the ball.

Variation:

Play as a team game. Every time a player is hit, a point is scored against his team. Set a time limit for each team to be in the center. No one is eliminated. It helps to have the person who is hit raise his hand and call "Hit."

2. Kickover Ball

Motor Skills: Kicking

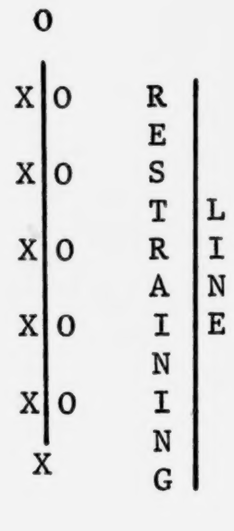
Space: Playground, gymnasium

Players: 12 - 24

Equipment: Soccer ball

Description:

a. Players are divided into two teams and placed in parallel lines facing each other. Teams alternate putting ball in play.
b. A space is left between the feet of the teams. By superior kicking, one team tries to kick the ball over the heads of the other team.
c. After the ball is kicked over one team's head, the two end players jump up and try to retrieve the ball and run over a restraining line.



d. The team with the most points wins. Game may continue until all get a chance to retrieve the ball.

3. Kick For Distance

Motor Skills: Kicking

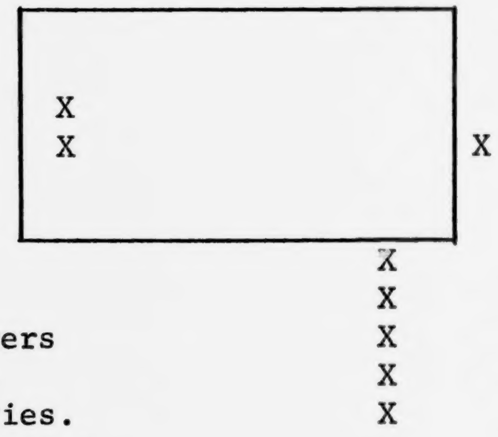
Space: Playground

Players: Any number

Equipment: Football or soccer ball

Description

a. Line up behind kicking line -- two players stand at end of field to recover kicks.
b. Each player given definite number of tries.
c. Longest kick recorded -- player with longest kick winner.



4. Soccer Snatch Ball

Motor Skills: Kicking, blocking

Space: Playground

Players: 6 - 10 on each team

Equipment: Soccer ball

Formation: Two parallel lines about 30 feet apart

Each team is numbered consecutively and is back behind its line. For each number on one team there is a corresponding number on the other team.

The teacher places the ball at a spot midway between the two lines. The teacher calls a number and the two players, one from each team, run forward. Each tries to capture the ball and kick it back to his own line. A point is scored when the ball is over the line below shoulder level. If over shoulder height, the other team scores a point.

Teaching Suggestions: The teacher varies the order of the numbers but should make sure that every number is called. If the ball goes out on the sides, it can be dropped between the two active players.

5. Circle Soccer

Motor Skills: Kicking, blocking

Space: Playground

Equipment: A soccer ball, slightly deflated

Formation: Circle of players

Players: 20 - 30 divided into two teams.

The object of the game is to kick the ball through the defense of the the other team. Each team occupies the space between the circles, one on each side of the diameter.

Scoring: One point is scored for the opponents if:

a. The ball is touched with the hands.
b. The ball goes through the team below the shoulder level.
c. A player steps over the inner circle when kicking.
d. The ball is kicked higher than the shoulders of the smaller of two adjacent players.

A game consists of 21 points.

Dead Ball: If the ball comes to rest in the circle, any player on that side may pass the ball to a teammate. Any other ball is put into play where it left the circle. If between two players, the one on the right has the right to play the ball.

Blocking: The ball may be blocked with any part of the body except the hands and forearms.

Rotation: After each score, the players rotate one place to the right.

Variation: The same principle of kicking through the other team in Circle Soccer can be used if the two teams are lined up facing each other about twenty feet apart. However, two retrievers, one from each team, are needed to return the ball to their own teams. They roam the center and pass only to their own teammates. They may compete for the loose ball but cannot block or impede the ball. A rotation system after each point is needed to include the retrievers.

6. Soccer Touch Ball

Motor Skills: Kicking

Space: Playground, gymnasium

Players: 8 - 10

Equipment: Soccer ball

Formation: Circle with player in center

Players are spaced around a circle about ten yards in diameter. The object of the game is to keep the player in the center from touching the ball. The ball is passed back and forth as in soccer. If the center player touches the ball, the person who kicked the ball goes to the center. Also, if there is an error like a missed ball, that person exchanges with one in the center.

7. Diagonal Soccer

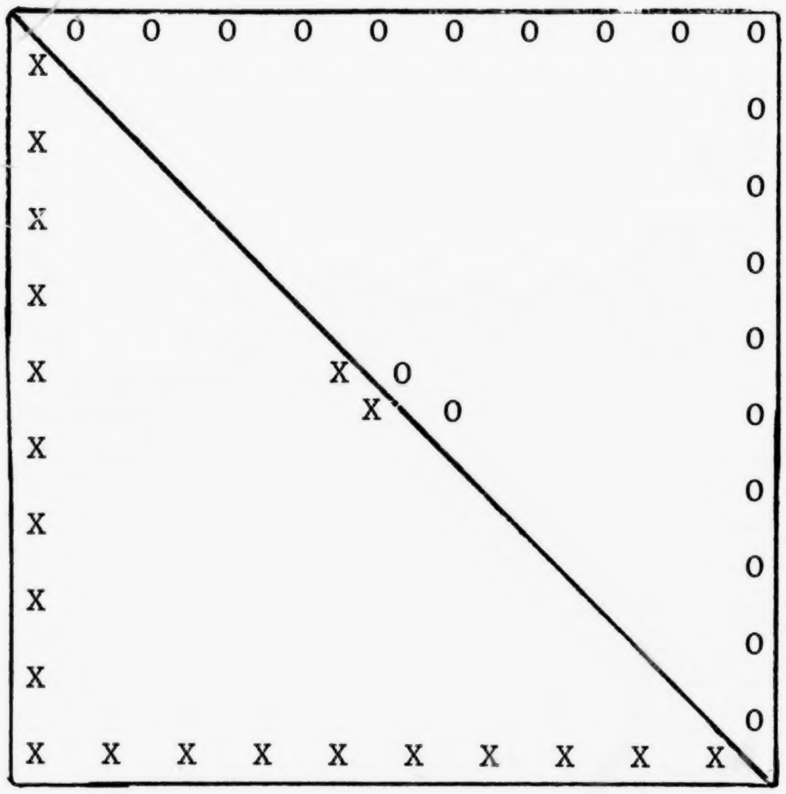
Motor Skills: Kicking, blocking

Space: Playground

Equipment: Soccer ball

Players: 20 - 40

Formation: A square about 30 by 30 feet with a diagonal line from corner to corner.



The diagonal line divides the playing area into two team halves; the members of the team line up on the sides of the square in their half. Two players are out on the floor from each team in their own half of the floor. These are the active players; the others act as line guards. The active players try to intercept passes and kick through the opposite team's line to score. When a score is made, the active players rotate to the sidelines and two new players take their places.

Players on the sidelines may block the ball with their bodies but cannot use their hands. The team against whom the point was scored starts the ball for the next point.

Scoring: Scoring is much the same as in Circle Soccer in that a point is scored for your opponents if you:

a. Allow the ball to go through your line below shoulders.
b. Touch the ball illegally.
c. Kick the ball over the other team above shoulder height.
d. If an active player steps over the diagonal line to retrieve or kick the ball.

8. Soccer Circle Stride Ball

Motor Skills: Kicking, blocking

Space: Playground

Players: Entire class

Equipment: Soccer ball

Formation: Arrange all players except one in a circle, legs at stride, facing center.

The circle should be just large enough so that the feet of the players touch those on either side when the legs are spread widely. The odd player, "IT" stands in the center with a soccer ball. He attempts to kick the ball between the legs of the players, who must keep their hands on their knees until the ball has been kicked and then may use their hands to block the ball. When the ball goes through the legs of a player, that player and "IT" exchange places. If the players tend to kick vigorously enough to cause possible injury if the ball rises, have them kick with the side of the foot. If necessary, move the circle back and cause a player to become "IT" if the ball goes between his legs or between him and the player to his right.

9. Long Base Soccer (Same as Long Base Softball)

SOCCER SKILLS FOR GRADE FIVE

1. Kicking (Refer to Grade Four)
2. Dribble:
   a. Put ball between the feet.
   b. Point toes outward.
   c. Tap ball every few steps, using the inside of first one foot and then the other.
   d. Keep arms free at side for balance.
   e. Dribble as fast as possible while running.
3. Trapping Ball:
   a. Trapping enables a player to stop or slow down a rolling ball or one on the fly so he can start his own movement. Three types of trapping should be taught. Relaxation and "giving" with the ball are important in all traps.
      (1) Toe trap -- This is the simplest of all traps and involves stopping a rolling ball by putting the toe on the ball and holding it to the ground.
      (2) Foot trap -- Using the inside of the foot and giving with the ball, the motion of the ball is stopped by the inside of the foot.
      (3) Knee trap -- The knee trap can stop both a rolling and a bouncing ball. The ball is smothered with one or both knees. Usually both knees are used.

4. Passing - Use inside of foot to pass ball from player to player.

5. Blocking
   a. Stop ball by letting it rebound off shoulder, chest, body or knee.
   b. Arms may be used, but only in a folded position across chest.

6. Intercepting - One player attempts to take the ball away from an opponent who is dribbling the ball without any body contact. To do this, he may stop the ball or tap it to one side with his foot.

SOCCER DRILLS FOR GRADE FIVE

1. Two Line Drill

   Two lines of three to four children face each other across a ten-yard distance. Players practice kicking, passing, and trapping in this formation. The ball is kicked back and forth in a sequential pattern to include each child.

2. Shuttle Turnback

   The two halves of a shuttle formation face each other about ten yards apart. The first player in line kicks to the first person of the other file who traps the ball and then prepares for his kick. After kicking, the player goes to the end of the file.

3. Shuttle Dribbling

   Dribbling, passing, and trapping can be practiced in the regular shuttle drill. The first player dribbles to the other file. The ball continues to be dribbled back and forth in turn. Each dribbler joins the rear of the file toward which he dribbled. The player can dribble part way toward the other file and, when about five yards away, pass to the head of the other file.

4. Circular Dribbling

   The players form a large circle standing about three yards apart and facing in. One player starts dribbling the ball around the circle alternating going outside the first player and inside the next in a weaving pattern. After a player completes the round of the circle, he passes to the player ahead of him who continues the drill. Eight players in a circle make a nice number for this drill.

5. File (lane) Formation Drills

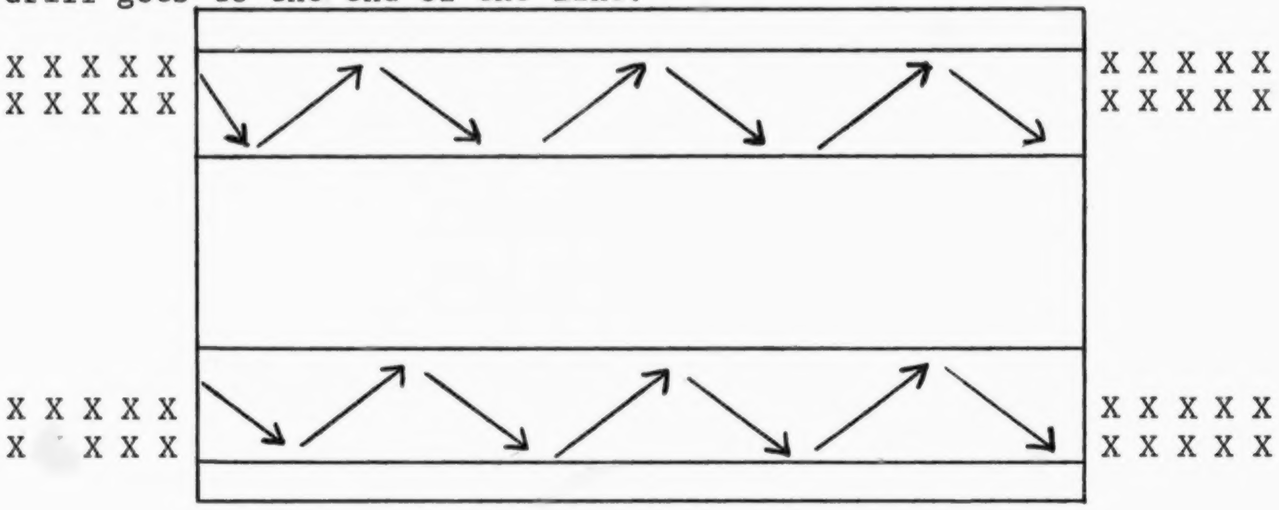
   Each team is in a relay formation to practice the skills. A standard or base should be placed about fifteen feet in front of the file. The following patterns of drills illustrate some of the possibilities from this formation.
   a. Player dribbles forward, around the base and back to the file.
   b. Player dribbles forward, around the base, and from this point passes back to the head of the file.

c. Use three blocks, four yards apart. Player dribbles in and out of the blocks in a weaving motion forming a figure eight pattern.

6. Passing Drill

A double shuttle formation is used for this drill, which is the equivalent of two teams alongside each other in shuttle formation. The shuttle halves are about 30 yards apart.

Two players, one from each file move at a time. One player has the soccer ball. A short dribble is taken forward and then the ball is passed to the other player moving forward with him. The second player takes a short dribble forward and passes the ball back. This continues until they ready the other files where two players repeat the maneuver, returning the ball to its original starting place. The ball is shuttled back and forth by two players at a time. The couple completing the drill goes to the end of the line.



7. Foot Dribble Obstacle Relay Drill

Set up a series of three or more obstacles between the starting and turning lines. The contestant must dribble around these obstacles in zigzag fashion.

8. Foot Dribble and Block Relay Drill

Have the player on his way back stop about 10 feet from the starting line and pass the ball with the inside of his foot to the next player in line. Younger players may be permitted to use their hands to block (stop) the ball. Older players should use their feet to block (trap) the ball.

9. Shuttle Dribble, Pass, and Trap Relay Drill

Teams are arranged in a shuttle relay formation. The two lead players dribble the soccer ball to the turning line and kick the ball over to their teammate at the head of their line of players behind the turning line. These players, after trapping the ball with their feet, then dribble the ball back to the starting line and kick the ball over to their teammates at the head of their line behind the starting line. Players, after they have finished kicking the ball, go to the end of the line opposite the one from which they came. Play is continued until the players are all back in their original starting position. The team finishing first is the winner.

10. Soccer Goal Relay Drill

This event requires a pair from each team to work together in moving the soccer ball down the field, scoring a soccer goal, and returning the ball back up field to the starting line. The players may advance the ball only with the feet, and a player may not kick the ball twice in succession.

LEAD-UP GAMES

1. (Refer to games in Grade Four Section.)

2. Soccer Keep Away

Motor Skills:	Trapping, passing, dribbling, blocking, intercepting.
Space:	Outdoor area large enough for six to twelve players to kick a ball about freely.
Players:	6 - 12
Equipment:	One soccer ball for twelve players
Formation:	Two teams scattered

Players are divided into two teams. One team should wear arm bands to distinguish it from the other. The object of the game, as the name suggests, is for each team to try to get the ball and to keep the other team away from it. Boundaries are established and within the boundaries players pass, dribble and trap the ball. The ball has to be kept low and may not be kicked with the toe or instep. Players must avoid unnecessary roughness such as pushing or tripping. Encourage passing to all members on a team.

3. Dribble Call Ball

Motor Skills:	Dribbling
Space:	Area large enough for 2 or 3 circles
Players:	6 - 10 on each team
Equipment:	2 or 3 soccer balls
Formation:	Circle formation for each team

The players on each team are numbered consecutively. The teams should be equal in numbers. A soccer ball is placed in a two-foot square in the center of each team circle. When the teacher calls a number, each opponent holding this number runs to the center of his circle and dribbles the ball out through the space just vacated, around the circle, and back through the opening to the center area, where he finishes by placing his foot on the ball while it is in the small square. As soon as the winner is determined, he returns to his place and another is called. One point is scored for the winner.

Teaching Suggestions: The game should be played with not over ten children on each team. It is better to have more teams with fewer children on each team. The teacher should stand where he can see the teams finishing. The players could sit down in the circle, and the player whose number is called arises and competes. If the players are seated, there is less tendency to make the circle smaller. The game is over when all numbers have been called.

Variation: If as many as four teams are competing as one, scoring can be on the basis of three points for first, two points for second, and one point for third.

4. Soccer Line Ball

Motor Skills:	Trapping, passing, dribbling, blocking
Space:	This game is played on a rectangular field approximately 30 feet wide and 60 feet long.
Players:	10 - 15 on a team
Equipment:	Soccer ball

Formation: The players are divided into two equal teams and are numbered consecutively. The first players of each team come to the center line as forwards, and the remaining players all line up on their respective goal lines and defend their goals.

The leader rolls the ball between the two forwards at the center line and the game begins. The object of the game is for the two forwards to dribble the ball to the opponent's goal and kick the ball through the guards, across the goal line for a point. Each time a goal is scored, two new forwards come to the center line to start the contest for the next point.

The game continues until all have become forwards or a time limit has been reached. A foul is committed whenever a player uses his hands on the ball or to push or hold an opponent. A player gets a free kick whenever a foul occurs; the free kick must be kicked from the point of the foul by the opposing forward and counts as a goal if it is made.

5. Soccer Ball-Tag

Motor Skills:	Kicking, dodging
Space:	Gymnasium, playground
Equipment:	Soccer ball or Kickball

Players: Entire Class

Formation: Scattered around playground

A soccer ball is used to tag players. The ball is kicked as in soccer, not thrown. The game should be played in a small court, if possible, with boundary lines. Runners must stay in bounds and one who steps out is considered tagged; the chaser is not required to stay in bounds. One man kicks the ball about, following soccer rules, until he tags a runner by hitting him with a kicked ball. Then the one hit immediately takes over as kicker (chaser). A kicked ball that hits above the chest does not count.

Variation: Same, except that the penalty idea is added. A runner scores a negative point when he is hit with the ball not above the chest. The chaser scores a negative point when he touches the ball with his hands or hits a runner above the chest. One with three such points pays a penalty.

6. Pin Soccer

Motor Skills: Kicking, passing, dribbling, blocking

Space: The court is approximately 30 feet wide and 40 feet long. The goal areas are 16 feet long and 4 feet wide, extending into the court from the end line.

Players: 10 to 15 players on a team

Equipment: Soccer ball and four Indian clubs or sticks of wood of a similar size. (Wood attached to blocks.)

Formation: One team scattered on each half of own court. (May line up as in regular soccer.)

Two Indian clubs are set up sixteen inches apart on the goal line midway between the sidelines. The object is to knock down the clubs of the opposing team. The game is played in two halves of ten minutes each. To start the game, the ball is placed on the ground in the center of the field. Two opposing players stand with their left sides toward the ball. Each taps the ground with his right foot, then taps his opponent's right foot above the ball. This is done three times after which each tries to get the ball away from his opponent. In playing the ball, it may be kicked, dribbled, or passed with the feet, but may not be touched with the hands. Players are not permitted to enter the goal area except to retrieve the ball. When the ball goes over the sideline, the end line, or into the goal area, it is kicked in from the spot at which it left the field by a member of the team opposing the one that last touched it. No point may be scored on the kick-in, and at least one other player must play the ball before a point can be scored.

7. Three Line Soccer

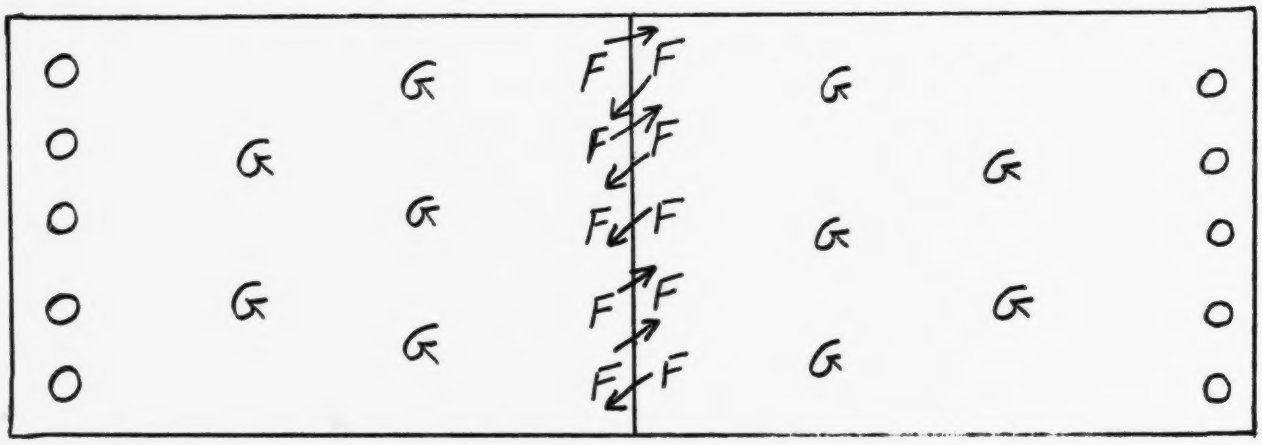
Motor Skills: Kicking, passing, dribbling, blocking, intercepting.

Space: Soccer field 80 to 120 feet long, 60 to 100 feet wide.

Equipment: Soccerball

Players: 15 to 20 on each team.

Formation: (See diagram)



This game follows the same general rules of Line Soccer. Each team is divided into three equal groups and line up as Forwards, Guards, and Goalies. Whenever a point is scored or the time is called, the teams rotate positions.

The forwards stand at the center line for the kickoff and then for play move into the forward (for them) portion of the field. The guards are scattered in the back half of the field and the goalies are on the goal line. Thus forwards compete against guards of the other team while the goalies guard the goal.

The goalies may use their hands to defend their goal but the other players follow regular soccer player rules. The game is started with a kickoff at the center with all players on side. After each score, the team that did not score gets to kickoff.

Penalties:

Free Kick -- For illegal touch and from the spot of the foul.
Direct Free Kick -- Personal foul by a team in its front court.
Penalty Kick -- Personal foul by a team in its back court (defense). The ball is placed 12 yards from the goal line and only the goalies may defend.

GRADE SIX

SKILLS

1. Kicking (Refer to grade 4)
2. Dribble (Refer to grade 5)

3. Trapping (Refer to grade 5)

4. Passing (Refer to grade 5)

5. Blocking (Refer to grade 5)

6. Intercepting (Refer to grade 5)

7. Accuracy Kicking
   a. Contact is made with the inside of the foot.
   b. The knee is slightly bent, and the leg is swung from the hip.

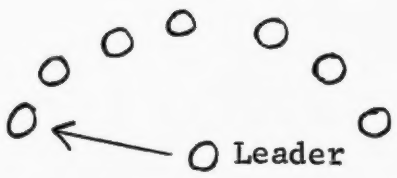
8. Heading
   a. Heading is a special kind of volleying in which the direction of flight is changed by making an impact with the head.
   b. The neck muscles can be used to aid in the blow.
   c. The eye must be kept on the ball until the moment of impact which is made at the top of the forehead at the hair line.

9. Punting
   a. This is used only by the goalkeeper. It can be done stationary or on the run.
   b. The ball is held by both hands at waist height in front of the body.
   c. In the stationary position, the kicking foot is forward. A very short step is taken with the kicking foot and then a full step on on the other leg.
   d. With the knee bent, the kicking foot swings forward and upward. As contact is made with the ball at the instep, the knee straightens and additional power is secured from the other leg through a coordinated rising on the toes or hop.

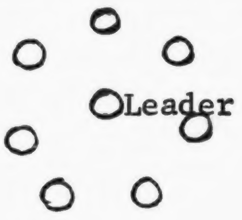
DRILLS

Two drills are suggested for heading with 6 to 8 players in a drill formation.

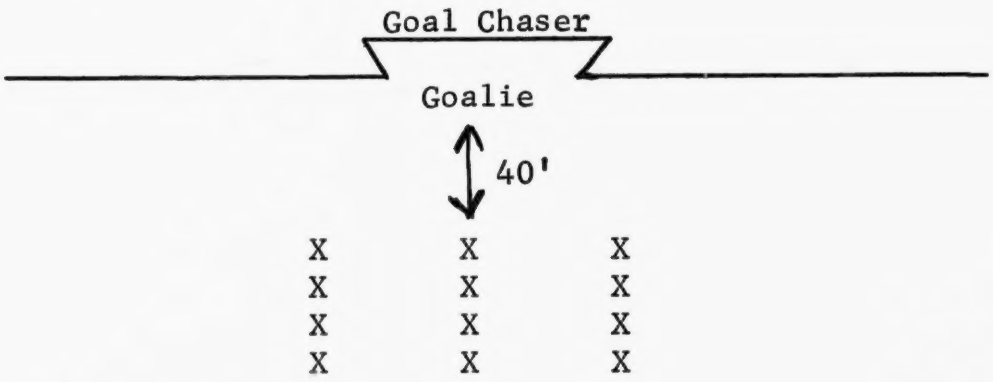
1. Circle and Leader. The leader in the center tosses the ball to each in turn for practicing heading. This is a drill for control and for developing good form.



2. Circle Formation. After the children have some practice in heading, they can head the ball in a circle formation trying to keep it up continuously.

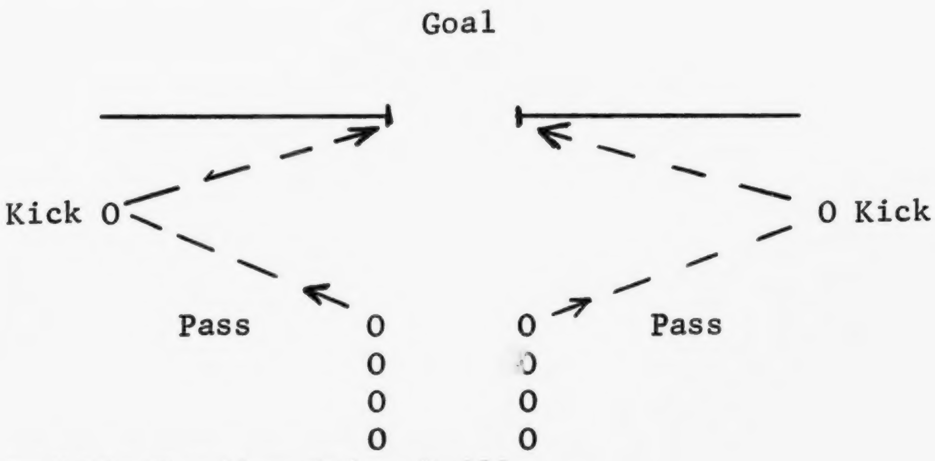


3. Goal Kicking
   a. A file of players is stationed about 40 feet in front of the goal. A ball chaser awaits behind the goal. Each file player in turn dribbles forward about 10 to 15 feet and attempts to score a goal.
   b. A goalie guards the goal while another child is the ball chaser. Each file player in turn advances with the ball and tries to outwit the goalie and score a goal.
   c. Three-on-two drills emphasize the need for accurate passing and kicking. Two players are on defense and three offensive players advance with the ball. The object for the three is to advance and score a goal.



4. Pass and Kick Drill

Two files of players line up about 40 feet in front of the goal. The first player in each team should take a position about ten feet ahead of his own file and to the side. The second player in file passes the ball (kicking) to the No. one player after which player one kicks for the goal. Two goal chasers are needed to retrieve balls. Player one then moves up to be chaser, chaser goes to end of file and player two moves up to be the kicker.

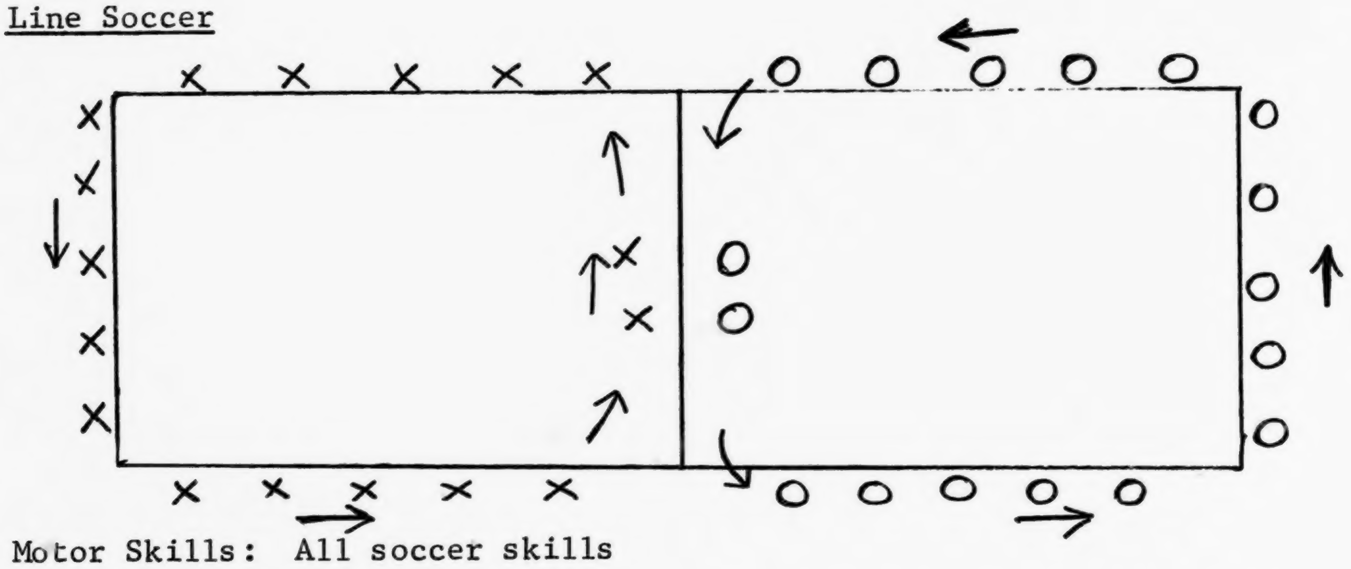


5. Soccer Dribble Heading Relay Drill

One player dribbles a soccer ball to the turning line and back to a spot midway between that line and the starting line. At the midway point he passes the ball with his foot to the next player in line, who picks it up and throws it in the air to the runner, who heads it back to him. The second player then starts dribbling and repeats the procedure of Number 1. Continue until all have run.

LEAD-UP GAMES

1. Line Soccer



Motor Skills: All soccer skills

Space: Two goal lines about 60 feet apart with sidelines 40-50 feet wide.

Equipment: Soccerball (slightly deflated)

Formation: Teams line up as shown above--Two players from each team on playing area.

Players: 10-20 on each team.

The two end players jump up & try to keep the ball from going out of the playing area by using any part of their bodies except their hands. The game begins with a face off, that is, one field player from each team steps to center and taps the ball 3 times with his foot. Players foot must touch floor after the 3rd time.

The center fielders then try to get control of the ball and score a goal by dribbling the ball toward opponents goal with feet and then kicking it across the line. A goal can be counted only if the ball passes over the goal at a height of about 2-3 feet or below waist level. After each goal both teams rotate 2 positions in the direction shown on the diagram.

Out of Bounds:

The ball is awarded to the opponents of the team last touching it out of bounds. A free kick from the sideline is in order. If the ball goes over the waist of defenders at the end line, any end line player may retrieve the ball and put it in play with an overhead throw or kick.

Fouls:

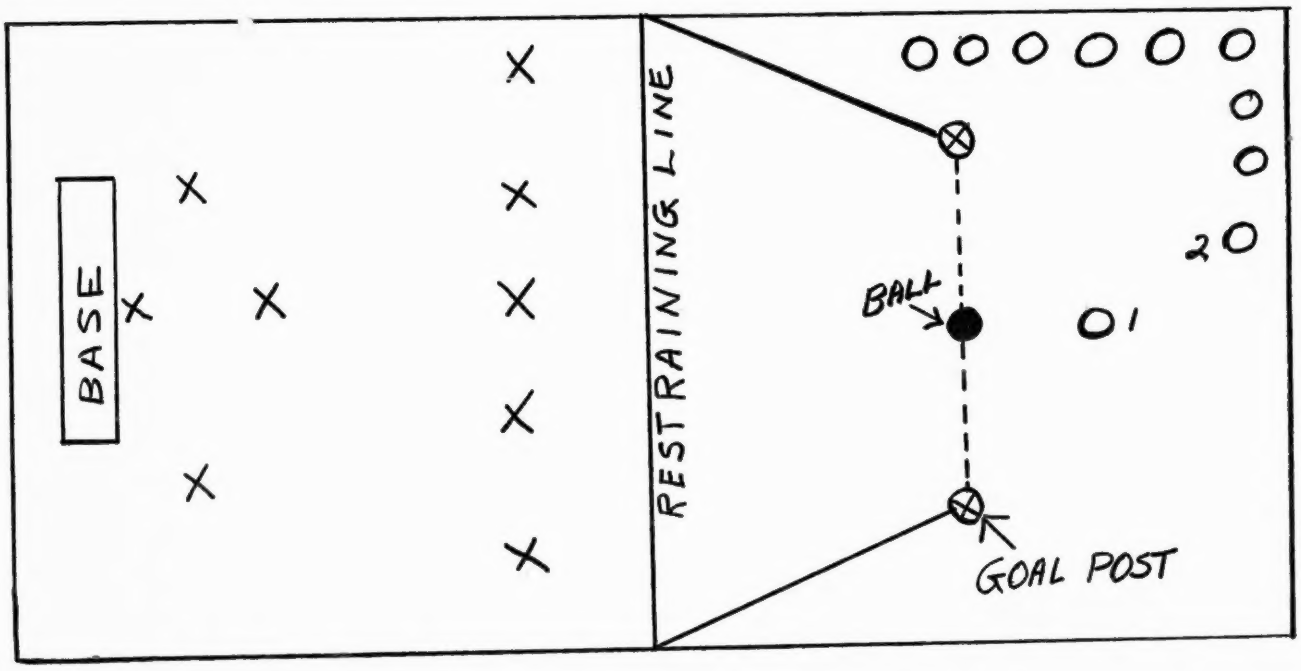
1. A field player touching ball with hands.
2. A field player or sideline player kicks ball higher than waist high.
3. A sideline player running onto field and kicking ball.
4. Personal foul involving pushing, kicking or tripping opponent.

Penalty:
A free kick from the center of the field by the fouled team. (Forwards of the fouling team may not interfere with this kick.)

Scoring:
Each goal counts two points unless it is a free kick which only scores one.

2. Skill Soccer

Area: Follow diagram below. High-jump standards may be used for goalposts. Distances between posts and to the base should be adjusted to suit age and skill of players.



Players: Two teams, one "at bat," the other in the field.

Skills: Trapping and blocking, dribbling, passing, and kicking for goal.

Objective: The kicker must run to the base and back to goal line (this scores a point) before the team in the field traps, dribbles, and kicks ball over goal line between goalposts.

Rules:
1. Ball is placed on ground between goalposts. First player runs up and kicks ball into fair territory.
2. Kicker then runs to base and returns.
3. Immediately following the kickoff, the second player becomes a goal tender and tries to prevent the fielders from kicking ball over the goal line. He may use his hands while goal tending and either throw or punt the ball back into the field of play.

4. Fielders must remain behind the restraining line until after the kickoff.

5. The fielder who blocks or traps ball then dribbles toward goal (or passes to partner who dribbles towards goal) and attempts to kick ball through goalposts before kicker returns. This constitutes an "out."

6. Two foul balls make an "out." Teams exchange places after three "outs."

Fouls:

1. Touching ball with arms or hands, except by goal tender.

2. Roughness; interfering with runner.

3. Runner touching ball after the kickoff or interfering with a fielder.

4. Kicking the ball across the goal line higher than the goal tender's reach.

Penalty:

For fouls committed by fielders, the kicking team gets a run. A foul by a runner constitutes an "out."

Rotating:

Work out a rotation plan for the defensive team. This will help to eliminate having the same persons constantly engaging in action of play.

Note:

Low kicking (inside of foot) should be encouraged, especially for fielders. Improved skill and team play result in a faster game.

Equipment: Goals, restraining line, base, and ball.

BASKETBALL

HISTORY OF BASKETBALL

Basketball is the only major sport which is entirely American in orgin.

Basketball was first introduced in 1891 by Dr. James A. Naismith, who at that time was physical director at the Y.M.C.A. College in Springfield, Massachusetts. The first official game was not played until 1892. It was principally designed as a game to create interest in the gymnasium during the winter months.

The first ball used was a volleyball, and a peach basket was used as the hoop. After each score the ball had to be taken out of the basket before play was resumed.

The game spread like wildfire across to the nation's playgrounds, community centers, and gymnasiums, until today nearly every boy and girl learns to play basketball.

INTRODUCTION TO BASKETBALL

An activity so popular as basketball needs little motivation. The fundamentals of the game are to be stressed in physical education classes with emphasis on lead-up activities.

Basketball in the elementary schools should not be regarded as a proving ground for future high school stars. It should be an instructional program with the basic purpose of the overall development of all children.

Ball handling skills should be developed slowly and should be an outgrowth of the instruction in basic skills on the primary level. In the primary grades, the children learn the elements of catching, bouncing, passing and dribbling many kinds of balls. Later in the intermediate grades, shooting offensive and defensive play, and rules are added to this base.

BASKETBALL RULES

Space:

A basketball court can be almost any size. It is suggested that the court size be about 60' x 30' (official is 94' x 50'). The basketball rim is 10' high and the free throw line is 15' from the goal. Height of the goal in elementary schools could vary from 8' to 10' depending on the grade level.

Supplies:

Rubber basketball (Junior), scorebook, scrimmage vest (which can all be purchased from the stockroom catalog).

Formation:

Ten players, divided into two equal teams. Each team has two guards, two forwards, and a center. All players may cover the entire playing area. There may be any number of substitutes.

Rules:

1. Traveling

   (Steps) After catching a pass on the run, a player has TWO steps to stop. When this violation occurs, the ball is awarded at the nearest out-of-bounds position on the court.

2. Pivot

   The pivot foot is established when the boy who has control of the ball lifts one foot off of the floor momentarily. The foot that remains on the floor is the pivot foot and may not be raised and then touched to the floor without passing or shooting the ball.

3. Dribble

   In beginning a dribble from a stationary position, the ball must hit the floor before the pivot foot leaves the floor. (Refer to number 2 above.)

4. Beginning of Game

   The game begins with a center jump.

5. Jump Ball

   When a held ball occurs a jump ball is called at the nearest free throw circle or at the center circle.

6. Defense

   When boys or girls first learn to play basketball, the defensive team should stay in their half of the court.

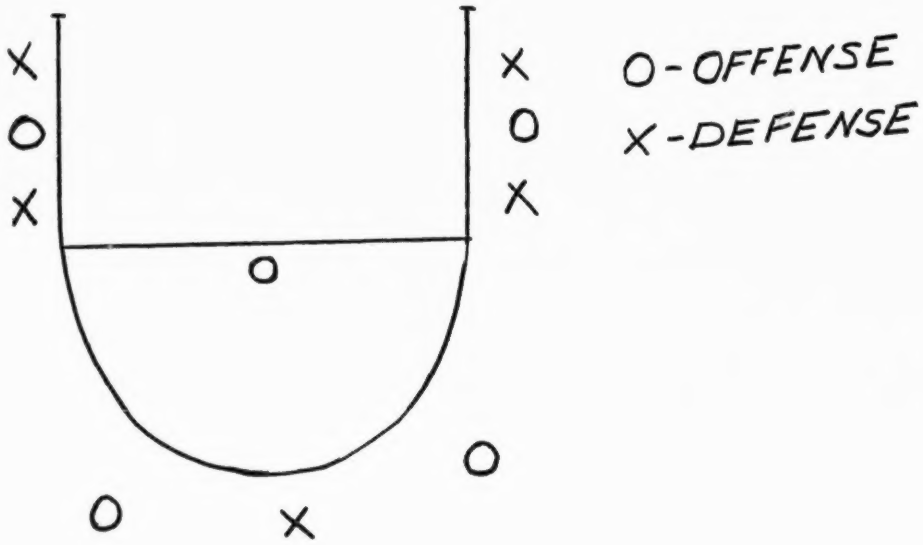
7. Free Throw

   When lining up for a free throw, two defensive players, preferably the two tallest, should occupy the spots on each side of the free throw line nearest the goal.

   Offensive players (shooting team) occupy the next spots away from the goal next to the offensive players. Next to the offensive players two more defensive players may stand in line.

   The free throw shooter must remain behind the free throw line until the ball hits the rim, (this rule also applies to the boys lined on both sides of the free throw line.) Penalty: shoot again, or goal does not count and should be taken to sideline for throw in. (Depending upon which team created the violation.)

   (See diagram on next page.)



8. Personal Foul

Fouls for which players at this age should be penalized are: pushing, tripping, unnecessary roughness, holding and charging (which means that an offensive player has run into the defensive player after the defensive player has assumed a position at least momentarily before contact was made by the offensive player).

(Many fouls in the intermediate grades will occur because the boys often dribble with their heads down, thus they charge often. Pushing, tripping, unnecessary roughness, and holding occur because of the tendency of the defensive players to want to guard much too closely without knowing how to move their feet. Patience in teaching boys and girls at this age to remain a given distance from the offensive player is very vital. An arms length is about right for this technique.)

9. Three Second Area

The offensive player is allowed to remain in the free throw lane 3 seconds, anytime thereafter is a violation and the ball is awarded to the other team on the sideline. This rule is DISREGARDED in the intermediate grades. However, players should be instructed about this rule should they continually remain in the free throw lane with little or no movement.

10. Scoring

A basket from the field scores TWO points and a free throw, ONE point. The team that is ahead at the end of the game is declared the winner. (This may be determined by a certain number of points or a time limit. If the score is tied a short overtime period should be played (2 min.), or play until one team scores to determine a winner.)

Suggestions:

1. Sometimes it may be necessary to allow the free throw shooter to step over the free throw line in order to make the shot.

2. It may be necessary to move the free throw closer to the basket, (floor marking tape may be purchased from the stockroom catalog).

3. Scrimmage vests to identify teams may also be purchased from the stockroom catalog.

4. It is recommended that the junior ball be used in the elementary basketball program.

5. If shooting accuracy is poor, it may be possible to lower the basketball goal to 9' or 8'.

6. It may be necessary to rule out any defense in the back court. (Allow the offense to bring the ball in bounds and beyond mid court before defense is used.)

BASKETBALL

(Emphasis on Each Grade Level)

GRADE FOUR

The fourth grade adds to the basic ball skills acquired in the third grade. The improvement of the skills and the addition of the lay-up shot, more dribbling skills, and different passes comprise the emphasis in this grade. Basic rules covering traveling and dribbling violation should be taught.

BASKETBALL SKILLS

1. Passing

    a. Chest Pass

        (1) Ball is held in a position about chest high (directly in front of the body). Hands should be spread evenly on the ball.
        (2) Elbows kept close to the body.
        (3) Knees slightly bent.
        (4) Step in the direction of the pass. There should be a definite snapping of the wrist (thumb in).
        (5) Arms should be extended after pass (follow through).
        (6) Ball should not touch palm of hands when passing.

b. Two-Handed Bounce Pass

It is executed in the same manner as the two-handed chest pass except the ball is bounced into the hands of the receiver. The ball should strike the floor near the receiver's feet (about 2/3 of the way), and bounce belt high.

2. Catching

a. Receiving Pass

(1) Keep your eyes on the ball.
(2) Spread fingers to receive pass.
(3) Handle ball with fingertips.
(4) Relax and let hands give (move in toward body) to receive the ball.

3. Shooting

a. General Rules

(1) Ball is always released from fingertips.
(2) Ball should have a high arc.
(3) Emphasize that the ball must be above the rim to go in!

b. Set Shot (Right-Handed)

(1) Right foot forward.
(2) Knees flexed.
(3) Aim at the front of the rim.
(4) Wrist should be snapped down (palm down).
(5) Extend arm in follow through.

4. Dribbling

a. A natural body position should be assumed. (Head up, knees bent.)

b. Body weight should be low.

c. Don't slap ball. Ball should come and meet hand in a "pump like motion."

d. Ball should never be bounced higher than waist.

e. Change of direction.

(1) A low dribble should be used to change direction.
(2) Use the outside hand or the hand farthest from the defensive player to change direction to prevent him from stealing the ball.

BASKETBALL DRILLS

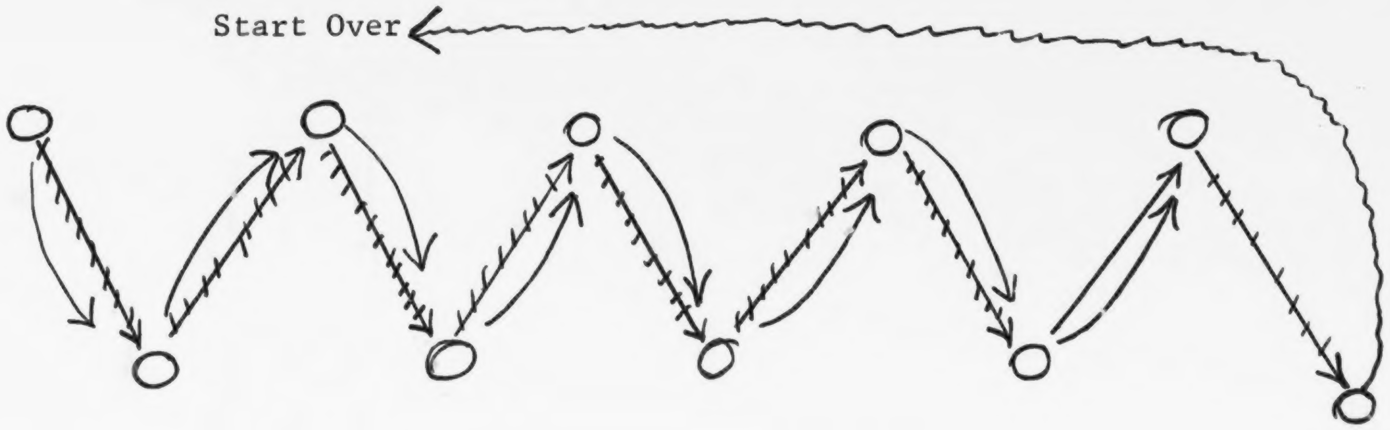
PASSING

Key: Pass

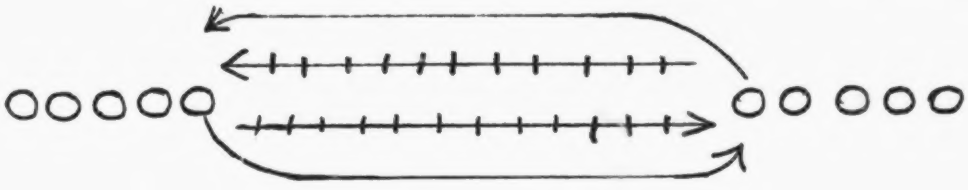
Direction of Player

Dribble

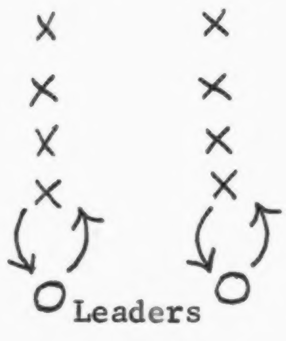
1. Pass and Follow Drill
Players are arranged in parallel lines. The leader in one of the lines begins the passing drill. He passes the ball to the boy opposite him. Each participant will pass and follow the ball to his opposite players position in the parallel lines.



2. Head On Passing Drill
Four to ten boys in each line facing each other. The object is to pass and receive the ball while moving toward the other player. Various types of passes may be used in this drill.

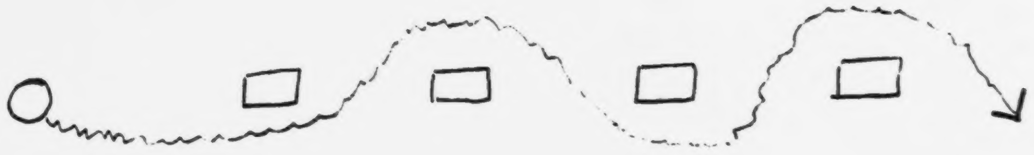


3. File Formation and Leader Drill
   a. Leader throws chest pass to first player in line.
   b. The player bounces ball back to the leader and follows up to leader's position.
   c. Leader gives ball to player and goes to end of line.



DRIBBLING

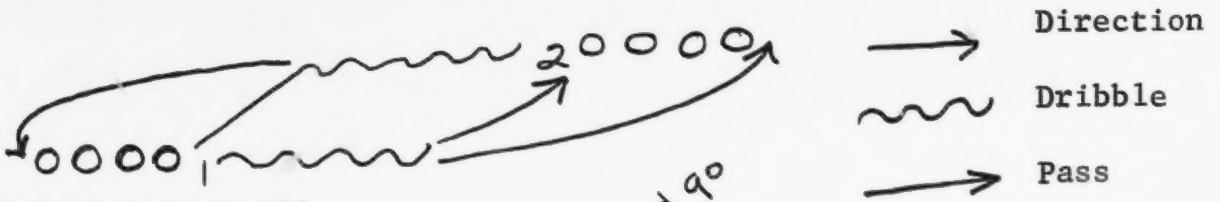
1. Snake Dribble Drill



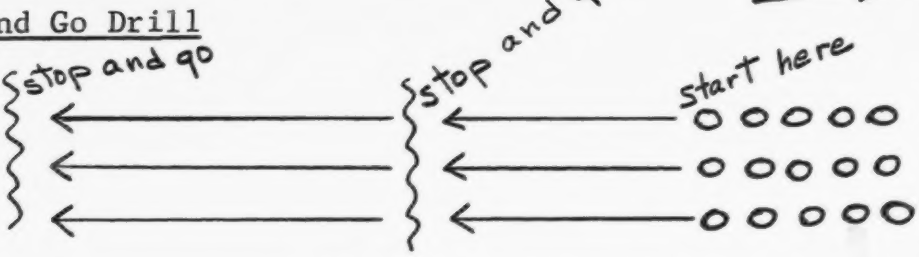
The object is to dribble around the obstacles using good form (refer to section on dribbling). Speed is also an asset and should be emphasized after the basic skill has been accomplished. (Chairs, scrimmage vest, etc. may be used as obstacles.)

2. Head On Dribble Drill

The object of this drill is to practice dribbling at someone and handing them the ball. The ball should be tossed underhand and not thrown hard or handed to the oncoming player.



3. Stop and Go Drill



Four lines, 3 to 6 per line, one basketball per line. At command "go" start dribbling and walking, at command "stop" stop walking but continue to dribble until next command. Return to line.

SHOOTING

1. Lay Ups

a. One Line
  (1) Dribble in and shoot, pass back out.
  (2) Leader moves to new spot each time.

b. Two Line
  (1) Dribble in and shoot.
  (2) Other line rebound and pass to other line.
  (3) Change lines

BASKETBALL ACTIVITIES

1. Center Catch Touch Ball (Refer to Section A - Games, page 30.)

   Try line formation   X X X X   O   X X X X

2. Keep Away (Refer to Section A - Games, pages 18-19.)

3. Team Stick Guard (Refer to Section A - Games, page 20.)

4. Pass and Change (Refer to Section A - Games, page 50.)

5. Basketball Snatch Ball

   Playing Area: Basketball court

   Players: Two teams, 6 to 15 on each team

   Supplies: Two basketballs

   Each team occupies one side of a basketball floor. The players on each team are numbered consecutively, and must stand in this order. The two balls are laid on the center line where it is bisected by the restraining circle for jump balls. When the teacher calls a number, the player from each team whose number is called runs to the ball, dribbles it to the basket on his right and tries to make the basket. As soon as the basket is made, he dribbles back and places the ball on the spot where he picked it up. The first player to return the ball after making a basket scores a point for his team.

   Variation: Players can run by pairs with two players from each team assigned the same number. In this case the ball must be passed between the paired players at least three times before a shot can be taken. Three passes are required before the ball is returned to its spot.

6. Chance It (Refer to Section A - Games, pages 34-35.)

GRADE FIVE

In the fifth grade, different kinds of basketball games are introduced. Shooting games, such as Twenty-One is popular. Sideline basketball provides a new experience for children. Continued practice on all the basic skills previously introduced is necessary for good progression. More basketball skills are added to the already growing group. Selected rules necessary to play the simple versions of basketball should be covered.

BASKETBALL SKILLS

1. Passing
   a. Underhand Pass
      (1) The ball should be in both hands held near one hip with the elbows bent.
      (2) The delivery is made with a snap of the wrist and follow through with the elbows.
      (3) A step is taken in the direction of the throw.

b. Two-Handed Overhead Flip
   (1) The ball is held overhead with both hands, thumbs under the ball and fingers spread on the sides of the ball.
   (2) The passer steps forward toward the intended receiver and transfers his body weight to the front foot.
   (3) The arms are brought forward sharply with a snap of the wrist releasing the ball.

c. One-Handed Overhead Pass (Baseball Pass)
   (1) The ball is brought in back of the right ear close to the head with the right hand (with fingers and thumb spread well).
   (2) The left hand supports the ball when it is in position to be thrown.
   (3) The weight of the body is then shifted to the rear foot (right).
   (4) As the pass is thrown, the left hand comes off the ball and the body weight shifts forward to the left foot.
   (5) The right arm is brought forward and downward sharply.

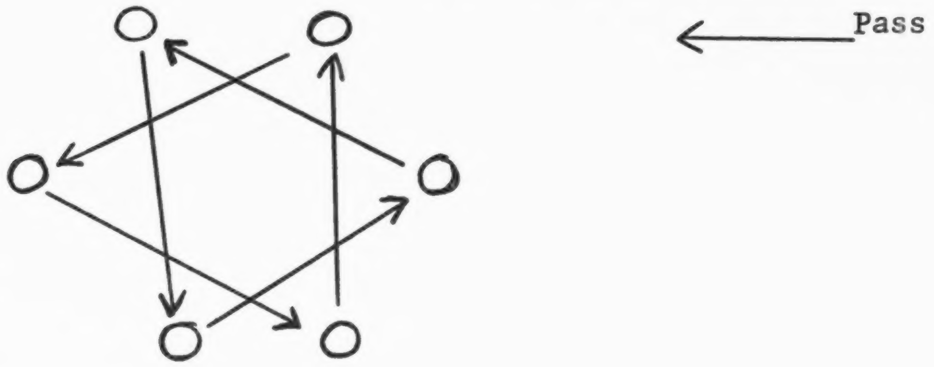
2. Shooting
   a. Jump Shot
      (1) Hold ball high overhead, then jump.
      (2) Aim at front part of rim.
      (3) Then shoot -- just as you are ready to start coming down.

   b. Lay Up
      (1) Jump up -- not out away from the basket.
      (2) Go off of left foot -- right knee high in air for right-handed shot.
      (3) Always bank shot off backboard.

BASKETBALL DRILLS

1. Passing
   a. Star Pass Drill
      The object of this passing drill is to move the ball rapidly from one player to another, without passing the ball to the player standing on either side of him.

      Variation: Use different types of passes such as: Two-hand chest, two-hand overhead, one-hand baseball pass, etc.

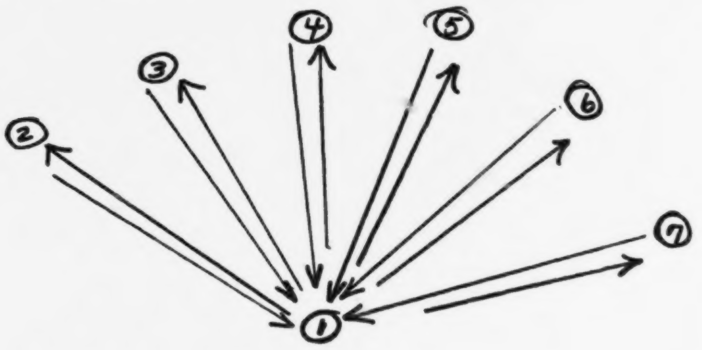


b. Peripheral Passing

The object of this drill is to develop "wide vision" which is important in basketball. Speed may be an important objective after the technique has been developed.

Variations:

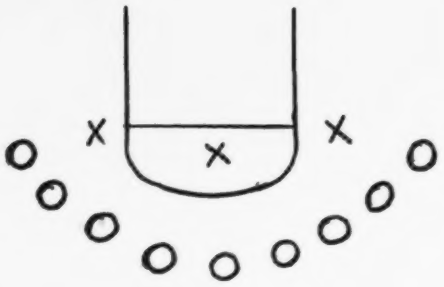
1. Use different types of passes.
2. Use different size balls (basketball, different size utility balls).
3. Use heavy basketballs or medicine balls to develop strength. (Basketballs that will no longer hold air can be slit and stuffed with rags to make an adequate heavy ball.)



Rotate after 15 passes by 1.

2. Shooting

a. Set Shot

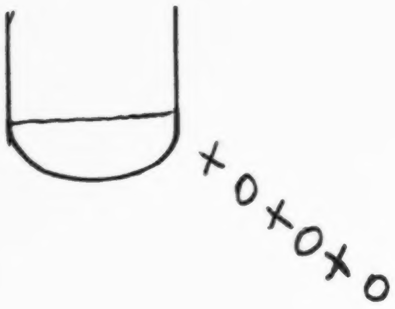


O - Shooter
X - Rebounder and pass to O. (Change places every 2 minutes.)

Suggested Formation

O - Shooter
X - Rebounder

(1) Change spots to shoot from on floor.
(2) O and X change places.



b. Lay Up Drill

(1) One Line
  (a) Dribble in and shoot, pass back out.
  (b) Leader moves to new spot each time.

(2) Two Line
  (a) Dribble in and shoot.
  (b) Other line rebound and pass to other line.
  (c) Change lines.

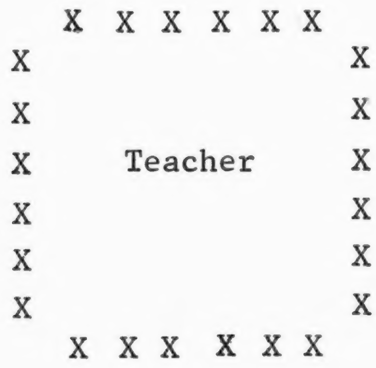
3. Dribbling

a. Blind Dribble

The object of this drill is to develop a difficult technique in dribbling. A good basketball player must learn to keep his head up when dribbling in order to make good passes and play "heads up" basketball.

Students are asked to line up on a line double arms length apart. Each is given a basketball to hold. Dribbling skills should be reviewed (refer to section on dribbling skills). They are reminded to stay on the line and not to step in any direction. They are then instructed to dribble for about 30 seconds. Then have them keep their head up and not watch the ball and dribble. Finally have them close their eyes and stand still and dribble. When they loose control of their ball have them open their eyes and retrieve their ball and line up behind their original group.

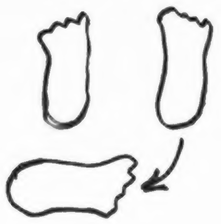
b. Mass Pivot Drill



Pivoting is one skill that is difficult to teach but is very important. It is recommended that it first be learned without a ball. Speed is not important, but proper technique is. The teacher should explain that pivoting is important because it allows the player with the ball to avoid losing it by moving legally without taking steps.

The following command can be given in this mass drill.

1. Left foot is pivot foot. -- Stay low, bend knees, swing right foot to right one-half turn.



2. Repeat!
3. Right foot is pivot foot. -- Stay low, bend knees, swing left foot one-half turn to left.
4. Repeat!

Rule -- If the pivot foot is lifted from the floor and then touches again traveling violation is ruled.

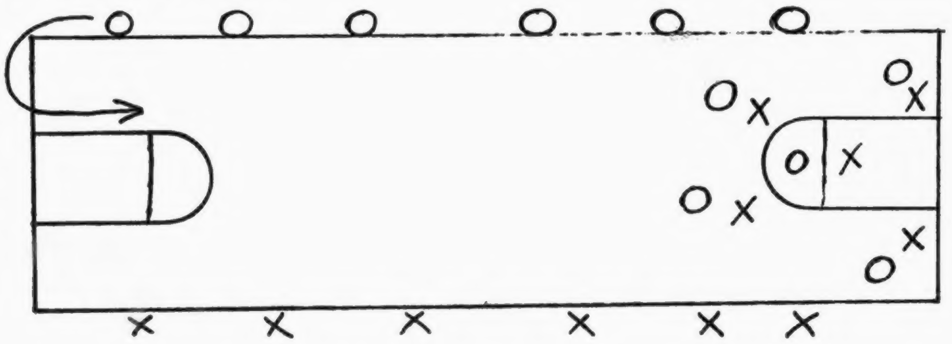
c. Dribble Pivot Drill

Players are arranged in parallel lines. The leader in one of the lines begins the dribbling drill. He passes the ball to the boy opposite him. Each participant will dribble the ball to his opposite players position in the parallel lines. Stop, pivot (or turn on the front foot) and "flip or toss" ball to other player.

BASKETBALL LEAD-UP GAMES

(Refer back to 4th grade games.)

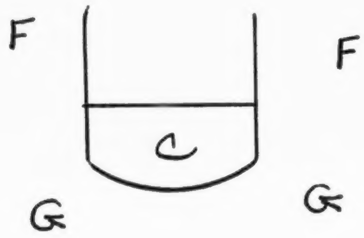
1. Sideline Basketball



Space: Basketball court

Supplies: One basketball, one set of scrimmage vests

Formation: Two guards, two forwards, one center



Procedure:

One team opposes the other on each side of the court. Five from each end come out to defend their goal and try to score. Regular basketball rules are followed except for the following exceptions:

1. Two new teams come onto the court when (other two go to end of line):
    a. One team scores a basket or a free throw.
    b. Time limit expires (2 or 3 minutes) which ever arrives first.

2. Corner Ball (Refer to Section A - Games, page A-17.)

GRADE SIX

The sixth grade should continue practice on all skills. Shooting games from the other grades can be continued, and games of Basketball Snatch Ball, and One Goal Basketball can be added. Regular basketball with its formations, line-up, and other details should be covered so that the children can be ready to participate in basketball played as a regular game. Officiating should be taught because it is of value to have children officiate for their scrimmages or games.

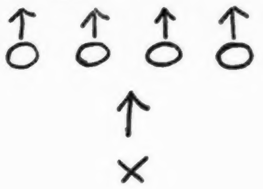
BASKETBALL SKILLS

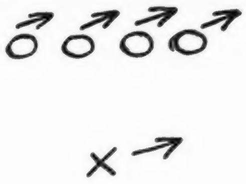
(Refer to Grade Four for other skills.)

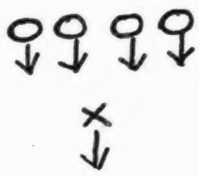
1. Defensive Stance
   - a. Keep your weight low and close to the floor.
   - b. Feet should be well spread.
   - c. Knees should be bent.
   - d. Arms should be in position to block a pass or a shot. (Elbows in, one hand higher than the other.)
   - e. Slide Feet -- never cross feet when moving sideways.

BASKETBALL DRILLS

1. Defensive Slide Drill
   - a. 4-6 students in line formation (students assume a defensive position; knees bent, hands up).
   - b. Leader - stands in front of line dribbling ball forward, backward, and side-to-side, while the line follows his movements.
   - c. Change leader every minute.
   - d. Suggestion -- This drill, if used for a short period of time, develops a better conditioned basketball player.



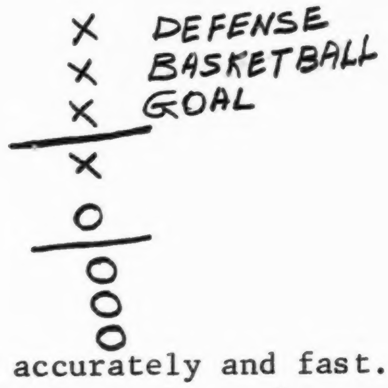




2. One-On-One Drill

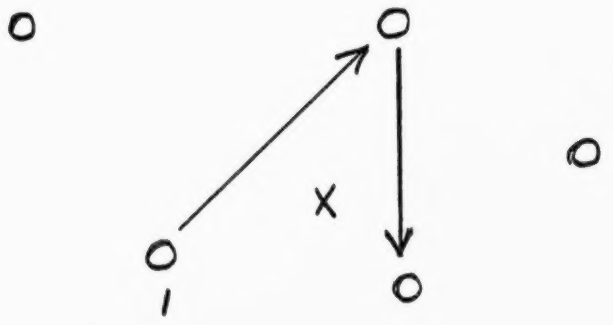
   X - Defensive   O - Dribbler

   Dribbler tries to get by defensive man and across his line while defensive man tries to stay between him and goal.



3. Five-On-One Passing Drill

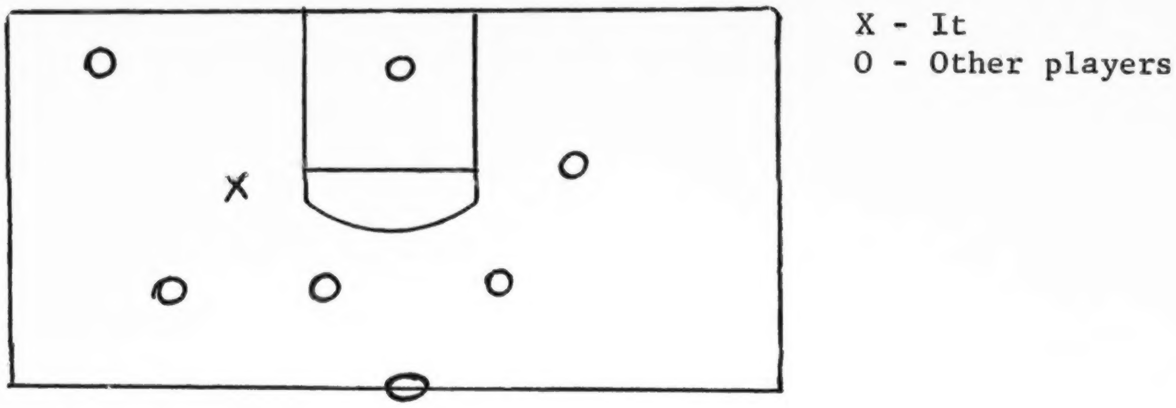
   The objective of this drill is to pass the ball accurately and fast. If the pass is deflected by the center defensive player he exchanges places with the passer. If a bad pass is made the passer changes place with the defensive player. Don't allow pass to be made to boy on either side of passer. It is also wrong to "lob" ball over defensive player. (See diagram on next page.)



4. Refer to Grade Five for shooting drills.

5. Dribbling
   a. Dribble Tag
      The object of the game is to develop good dribbling habits, and at the same time have fun.

      Rules:
      1. One player is "It" when the game starts.
      2. Each person touched helps the "it" player or leaves the game, depending upon the ability of the class.
      3. Court design should be used for boundaries.



      4. Variation: "It" must knock ball away to disqualify players.

LEAD-UP GAMES

1. Captain Ball

   Playing Area: 20 by 40 feet. Three two-foot circles are laid out in the shape of a triangle with a fourth circle (for the captain) in the center of the triangle.

   Players: 8 on each side

   Equipment: Basketball

   A team is composed of a captain, three forwards, and four guards. The guards throw the ball into the forwards who attempt to throw the ball to their captain.

The captain and the three forwards are each assigned to respective circles and must keep one foot always inside the circle. The captain has the center circle. Guarding these four players are four guards. The game is started by a jump at the center line by two guards from opposing teams. The guards can rove in their half of the court but must not enter the circles of the opposing players. The ball is put in play by a center jump after each score. As soon as a guard gets the ball, he throws it to one of his forwards who is open. The forward now tries to throw it to the other forwards or into the captain. Scoring is as follows: 2 points - all three forwards handle the ball and it then is passed to the captain. 1 point - the ball is passed into the captain but has not been handled by all forwards.
Fouls: 1. Stepping over center line, or stepping into circle by guard. 2. Traveling, running, or kicking the ball.
Penalty: Free throw. Ball is given to one of the forwards who is unguarded and gets a throw to the guarded captain. If successful, scores one point. If not successful, ball is in play.
Out of Bounds: As in basketball, Ball is awarded to the team (guard) which did not cause the ball to go out.
Out of the Circle: If a forward or captain catches a ball with both feet out of his circle, the ball is taken out of bounds by the opposing guard.

2. Target Ball (Refer to Section A - Games, pages 29-30.)

3. Nine Court Basketball (Refer to Section A - Games, page 35.)

4. Chance It (Refer to Section A - Games, pages 34-35.)

5. Freeze Out

   Play Area: Basketball court

   Players: 6 to 10 to a basket

   Equipment: Basketball

   1. Players scatter out and take turns at shooting for the basket.
   2. The first player shoots a long shot, then a short shot. If he misses the first but sinks the short shot, the next player must make a long or a short shot that would cover the short shot. If he does not succeed, he is frozen out of the game.
   3. Each player in turn must try to make the same shots as the preceding player.
   4. The last player to remain in the game wins.

TRACK

HISTORY OF TRACK

The beginning of participation in track and field events cannot be definitely dated because the arts of running, jumping, and throwing have come down from ancient times when man used these skills in pursuit of food and for the protection of his home. It is also difficult to trace the development of various events because so many changes have occured through the centuries.

Running, jumping, and throwing events were used in early times to measure man's ability as a warrior. Contest of these events were organized long before the Christian era, the most famous contest being the Olympic Games. The origin of many of the well-known events today can be traced to the days of Ancient Greece, the marathon races, discus and javelin throws, and the broad jump.

The Tenth Olympic Games held at Los Angles in 1932 were considered to have done much to promote track and field events for women in the United States.

The 1964 Olympic Games were held in Tokyo in October; in 1968 they will be held in Mexico City.

PROGRESSION OF TRACK INSTRUCTION

The introduction of track and field per se is made in the fourth grade. High jump, running broad jump, standing broad jump, sprints and relays are first introduced at this time. The hop, step and jump is the only event that is not introduced at this level, and it is recommended that it be taught in the sixth grade.

TRACK (GOALS)

The elements of physical fitness are included in track and field activities. Muscles used in running, jumping and throwing aid in complete body development providing a maximum effort is put forth throughout the entire training period. An excellent opportunity is also afforded through this area in the development of keen competitive spirit and a sincere desire to achieve physical proficiency.

TRACK (FORMATION)

1. Squad Work--Divide class into groups equal to the number of events to be performed and facilities available.
    1. Lines
    2. Circles
    3. Student ability

2. Class Work--Entire class performing same event.
    1. Squads
    2. Student ability

TRACK (PROCEDURE)

ACTIVITY: SPRINT: (procedure)

1. Warm-Up
    a. Conditioning exercise
    b. Jogging--distant
2. Teach a general starting form.
3. Utilize time for participation rather than teaching techniques.
4. Squads equal to number of lanes on track.
5. Each squad assigned to lane on track.
6. First student in each squad take start at command of the instructor and sprint (run hard) for 10 yards.
7. Students from each squad will follow in order taking starts and short sprints.
8. Students following short sprints will return to rear of their squads.
9. Each student following in order will repeat this activity several times.
10. As student's condition develops, distance should be increased up to 50 yards.
11. A greater distance should be run for body conditioning and endurance. (100 to 200 yards)
12. Time students in various distances as a means of motivating interest.
13. Group students together as to their ability.

TRACK (ENDURANCE)

Endurance and track performance are related to the outcome of success that students will have in certain track skills.

1. Running Events
    a. When teaching the starting technique it is advisable to sprint a short distance (10 yards) then jog or walk back to the starting line.

    b. When running a race of 50-600 yards it is a good policy to allow time for recovery in between races. This may be accomplished by a short discussion or possibly staggering or delaying the start of races to allow students to return to starting line and rest as mentioned in (a). **Never run over one 600-yard race per day.**

    c. Any time a child appears to have sharp pains in side, dizziness or has a loss of balance running should be discontinued.

    d. Abide doctors orders or parental notes if they apply; and at times refer to cumulative folder for student abnormalities that you notice. (Also consult school nurse.)

2. Field Events
    a. One important area to remember is that stretching or warm-up should be included before an attempt is made to jump or throw. (Refer to exercise section.)

b. Repetition is good if form is correct -- repeated errors in form later contribute to "hard to overcome" mistakes.

TRACK AND FIELD EVENTS

The track and field events usually taught in the elementary school are the standing and running broad jump, the high jump, the short sprints and relays. Jumping pits should be provided for the broad and high jumps.

1. Standing Broad Jump
    a. Procedure
        (1) The jumper stands behind the take-off board and attempts to jump as far forward as possible into the jumping pit.
        (2) The scratch line is the edge of the take-off board nearest the pit.
        (3) Each jumper is permitted four trial jumps, with the longest jump recorded as the record of the jumper.
        (4) Each foul (stepping over the scratch line or taking off on one foot) counts as a trial.
        (5) The measurement is taken from the scratch line to the nearest point on the ground touched by the body or clothing of the jumper.
        (6) After each measurement the sand of the pit should be smoothed over.

    b. Technique
        (1) The jumper stands almost toeing the scratch line with the feet flat on the surface and fairly close together.
        (2) At no time before the jump is made may the toes overreach the front edge of the board. To do so counts as a trial jump.
        (3) To assist in lifting the body the arms are brought forward but with the hips directly over the feet.
        (4) At the same time the jumper crouches with body bent forward but with the hips directly over the feet.
        (5) The jump is taken from both feet as the arms are swung forcibly forward and upward. To take off on one foot is a foul.
        (6) While the body is in the air, the knees are brought forward and upward toward the chin.
        (7) As the landing is made the arms should be about shoulder high and the jumper should land on both feet. Falling backward or sideward should be avoided.
        (8) The jumper should walk forward out of the pit.

2. Running Broad Jump
    a. Procedure
        (1) In the running broad jump, there is a short preliminary run to gain momentum for the jump.
        (2) Each jumper is permitted four trials, with the longest jump recorded as the record for the jumper.
        (3) Each foul (stepping over the scratch line or taking off on both feet) counts as a trial.
        (4) The measurement is taken from the scratch line to the nearest point on the ground touched by the body or clothing of the jumper.

- (5) After each jump the sand should be smoothed over.

b. Technique

- (1) A short run is sufficient to gain momentum.
- (2) Practice will determine the distance of the sprint and length of a stride so that the toes of the jumping foot will not go beyond the scratch line.
- (3) At the time of take off, the weight should be over the jumping foot.
- (4) The take off should be with the entire foot and the leg should bend and spring in one continuous motion.
- (5) The free leg is kicked forward and up at the same time the jump is taken.
- (6) Simultaneously with the spring, the arms are thrown forcibly over the head. The head should be down and not back and the abdomen in and not out.
- (7) Both knees are brought high in front of the body, and as the body approaches the ground, feet and arms are shot as far forward as possible without losing balance in landing.
- (8) The performer, when leaving the pit, must walk forward since the mark nearest the scratch line is taken as the measurement of his jumping distance.

3. Running High Jump

a. Procedure

- (1) The performers jump in sequence as their names are called. After all have jumped those who fail (if any) take their second jump. Those who fail twice (if any) have their third trial in sequence.
- (2) If anyone fails on the third trial he is eliminated from further competition.
- (3) Displacing the bar, passing under it, crossing the line of the bar extended, or leaving the ground in an attempt counts as a jump.

b. Technique

- (1) The jumper runs sideways to the cross bar and uses the foot farthest from the bar for the jump or take off.
- (2) The inside leg, next to the bar, is thrown forward, up, and over after the foot taking the jump has left the ground.
- (3) The jumping foot trails the inside leg.
- (4) Arms should assist during the jump.
- (5) As the jumper improves in body control, he may, after the take off throw his head back to raise the buttocks in clearing the bar or cut back to the face, depending on which form is easier.
- (6) The dive jump (head first) should not be permitted in elementary school.
- (7) Height is gained by using a running approach. Not more than 20 to 30 feet should be used and may be from the right or left side.

4. Sprints

a. Procedure

- (1) For older elementary children the sprint should be not more than 75 yards in length; for younger children not more than 25, 35 and 50 yards according to size and age.

(2) Since sprints are run at top speeds, runners should have a warm-up before the sprint, and running at top speed should not occur too frequently.

b. Technique of Starting and Running
   (1) In most cases the standing start should be used by elementary school children. Both feet must be behind the starting line.
   (2) Use the same starting signals regardless of type of starting position-----"Get on Your Mark," "Get Set," "Go" (A whistle may be used in place of the word "Go").
   (3) A natural stride should be used, with the balls of the feet taking the weight.
   (4) Runners should not weave to the left and right.
   (5) Legs should not produce a crisscross action to the left and right in the rear of the body. The movements of the legs should be as a hinge---moving directly forward and back.
   (6) The arms coordinate with the opposite legs.
   (7) Shoulders should be held in a natural position and should not be allowed to twist to any great extent.
   (8) Arms should be held high and should swing back and forward without swinging across the body.
   (9) Knees should be brought up in front with the toes pointing forward.
   (10) On approaching the finish line, runners should put their greatest effort. Consequently, they will run several feet beyond the finish line before stopping.
   (11) Runners place in the order their bodies (not head, hands, or feet) cross the finish line.

5. Relays
   a. Procedure
      (1) Three to six players make up a team. (Usually four)
      (2) Players, in turn, make a short sprint and pass an object (usually a 12-inch baton) to the next teammate, etc. until all have run.
      (3) The total running distance is divided into as many equal segments as there are members on each team.
      (4) Members of each team are assigned to an exchange mark. They await there until the preceding teammates arrive with a baton. (The first runner starts with the baton and the last runner does not pass it on.)
      (5) The baton must be passed from hand to hand and must not be thrown.
      (6) If the baton is dropped while being exchanged, either runner may pick it up.
      (7) If the baton is dropped during the sprint the runner who dropped it must pick it up.

   b. Technique
      (1) Sprinting same as for Sprints
      (2) Baton should be carried in the left hand and passed to the next runner's right hand. When it is received it should be changed from the right to the left hand.
      (3) After passing the baton, the runner who dropped it must pick it up.

(4) The runner waiting to receive the baton should face in the same direction as the oncoming runner, start slowly ahead as teammate approaches and extend right arm backward with palm up in order to receive the baton. This must be done within 20 yards (less if space is limited).

6. The Hop, Step and Jump

The hop, step, and jump does not require blinding speed or great broad jumping ability. Although there is much similarity between broad jumping and the hop, step, and jump; athletes who do broad jump will not always be good in the triple-jump event.

In the broad jump you build up your speed and make one all-out effort in a jumping action. This triple-jump event involves the following:

1. You build up your speed in the approach-run, then "hop" from the take-off board and land on the same foot you used in your take-off.
2. You use this same foot immediately for another take-off in making a long "step" (Your other foot is kept in the air and does not touch the ground until you complete the "step" action.)
3. You land on the other foot and use it as the take-off foot for your "jump." You do not pause as you complete each action, but blend all three into a continuous, smooth-flowing movement.

COSOM HOCKEY

This is a game designed for strenuous activity and continuous play. Emphasis needs to be placed on playing the puck (a whiffle ball may also be used), not the opponents. Instruction in stick handling must firmly emphasize the stick be carried below waist level at all times. This not only reduces danger of injuries by swinging sticks but also is essential to develop skill in dribbling, passing and shooting. Hockey may be started at the third grade level. The teacher may simplify rules and experiment the game with first and second graders if desired.

Play starts from the basketball jump center circle. Start the game with a face-off. One player of each team meets in the center of the floor. Each player strikes first the opponent's stick, then the ground on players own side of court floor, alternately, three times, after which one of these two players must strike the puck.

Substitutions may be made at any time. Players may change at any time.

SCORING

Whenever the puck or ball passes the goal line, one point is scored. It is not a point if it comes through the back side.

GOALKEEPING

The goalkeeper cannot lie on the floor to stop the ball, nor can he hold the ball with his hands or under his foot, nor throw it or kick it toward the other end of the playing field.

Penalty for holding or throwing is a foul. The other team starts play again at the center circle. The goalkeeper may leave his area.

STICK HANDLING

1. Keep hands separated 8 to 12 inches on the stick. Right handed players keep the right hand in lower position; left handed players, the left hand.

2. Emphasize control and direction of the puck or ball; not distance. Stick must not be swung above waist height; for accuracy as well as for safety.

3. Stick is to be carried low at all times; in readiness to intercept shots of opponents, to pass to teammates, or to seize opening for goal shot.

4. Do not make wide swings at the puck. Get in close, control the puck with the stick blade, and pass to a teammate if he is in better position to score. Strive for speed, control, and accuracy.

5. WRIST action is most important. A "flicking" motion is best for speed and accuracy. Hands, wrist and forearm action control the stick most effectively.

PLAYING AREA

Hockey is played indoors on gym floor or outdoors on grass or blacktop. In gyms where the ball can be played off the walls, at the sides or ends of the floor, there are no "Out of Bounds," as it is preferable to maintain continuous play. When playing outdoors or in gyms where the ball can be lodged under seats, etc. a player of the opposing team will pass the ball into play at the point where it left the playing field.

FOULS

1. Touching ball with hands.
2. Carrying stick above waist height.
3. Holding (other players).
4. Unnecessary roughness.
    a. Striking with stick
    b. Pushing
    c. Blocking
    d. Tripping

All fouls are penalized by sending violator to penalty area. Here he counts to some predetermined number, 50, 100, or 200, then re-enters the game. A time limit may also be made.

TEACHING SUGGESTIONS

1. Simplified face off -- on command "go" two opponents hit the puck.
2. Equipment for goals:
   a. Batting Tees
   b. Indian Clubs
   c. Street Markers (plastic)

HOCKEY GAMES

HOCKEY SNATCH BALL

Divide the players into two teams and line them up 40 feet apart, facing each other. Number the players of each team so that the two opponents holding the same number stand diagonally opposite each other as in Snatch Ball. Midway between the two teams place a hockey ball. Lay two field hockey sticks on the floor, one on each side of the ball.

The leader calls a number at random and the two opponents holding the number run forward. Each picks up a stick and attempts to secure the ball and dribble it back to the gap in the line. One point is scored if the ball goes through the position in the line where the player is supposed to stand. When one player has secured the ball, the other may attempt to take it away and prevent the player from returning it successfully. At the end of a designated time period the team with the highest score wins.

Variation 1: Permit the player who gets the ball to score a point by driving the ball through the opposing team.

Variation 2: Station all players except one on one line with the odd player at the other line. The odd player is called the champion. This player challenges a player from the line and the two run out to get the stick and ball. The champion exchanges places with the player if he loses.

CIRCLE HOCKEY DRIBBLING RELAY

Arrange each team in a circle, and mark the circle on the ground in front of the players. Player Number 1 of each circle has a hockey stick and ball. At the signal Number 1 dribbles to the right around the circle and when he reaches his original position, hands the stick to Number 2 who repeats. Continue until all have run.

CIRCLE HOCKEY DRIVING RELAY

Arrange each team in a circle with one of its members in the center. Draw a three-foot circle in which the center player must stand. All have a hockey stick, and the center player also has a ball. On signal the center player of each team drives the ball to one of the circle players who stops it and drives it back. The center player then drives to the next circle player and so on around the circle. The team finishing first wins. If a circle player goes inside the circle to retrieve a ball, he must take the ball outside the circle before he may hit it to the center player. Likewise, if the center player goes outside the center circle he must take the ball back into the center circle before he can hit it to the next circle player.

SCOOTER GOAL BALL

Teams of five to ten per side are chosen. Each player uses a scooter. Two upright standards six feet apart are placed at each end of the gymnasium floor. These standards are the goals between which the ball must pass in order to score. The game is started by a toss-up at center jump-circle with each team on its own half of the floor until the ball has been touched by a player or has touched the floor. Each team has a goalie who remains in the restricted area (from the front edge of the free throw circle to out-of-bounds) to protect his team's goal. No other players may remain in this area for longer than five seconds.

The game is divided into five-minute quarters. Players may go anywhere on the floor by using their feet for moving about but must remain seated on scooters at all times. Players may take the ball away from an opponent as long as they stay seated on scooter. They must play the ball and not the man. The ball is advanced by a player carrying, passing, or rolling it to a teammate. When a player in possession of the ball falls off his scooter, he must let go of the ball.

Scoring: One point is scored whenever the ball is rolled, passed, or thrown between the standards. After each score, the ball is tossed between two players in center of floor.

Violations:

1. Kicking ball.
2. Causing ball to go out-of-bounds.
3. Playing the ball when off scooter.

All violations cause ball to go to opponents for a throw-in from out-of-bounds.

Fouls:

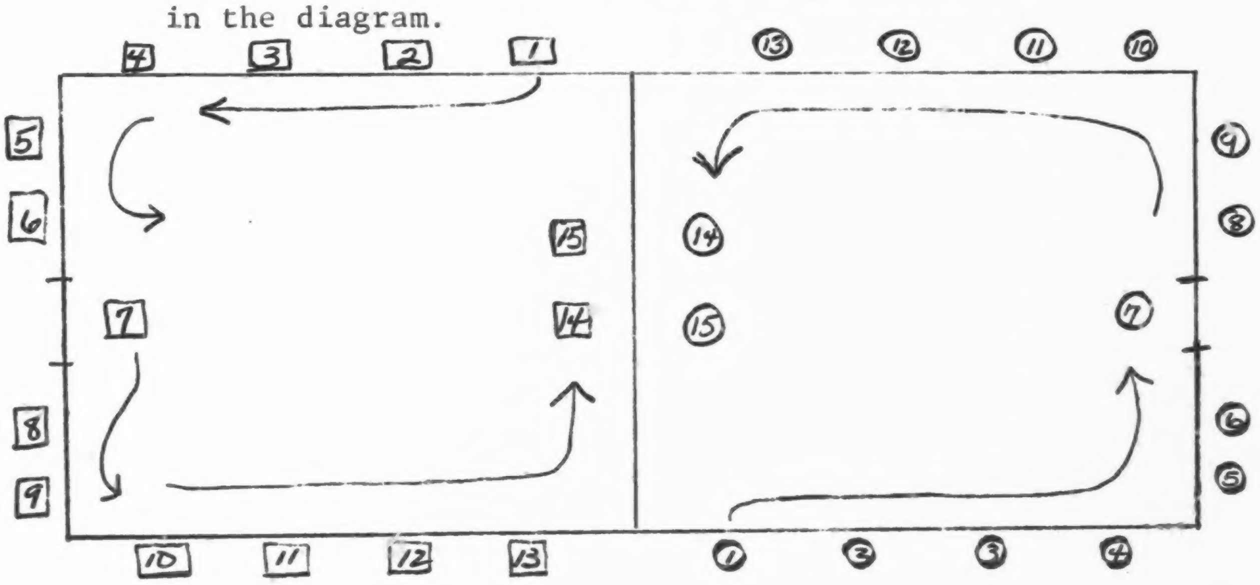
1. Taking scooter out from under any opponent.
2. Holding any player on scooter.
3. Kicking, pushing, or unnecessary roughness.

All fouls cause offender to go to the penalty box for ONE minute.

GOAL LINE HOCKEY

This is a variation of Cosom Hockey, and the rules are the same except for the following:

1. Two players from each team try to score a goal, only these center players can score.
2. Students on sideline hit the ball into the center in an attempt to keep ball in play or pass to center players.
3. When goal is made or time limit expires (i.e. 2 minutes), two new players from each team rotate two positions in the direction shown in the diagram.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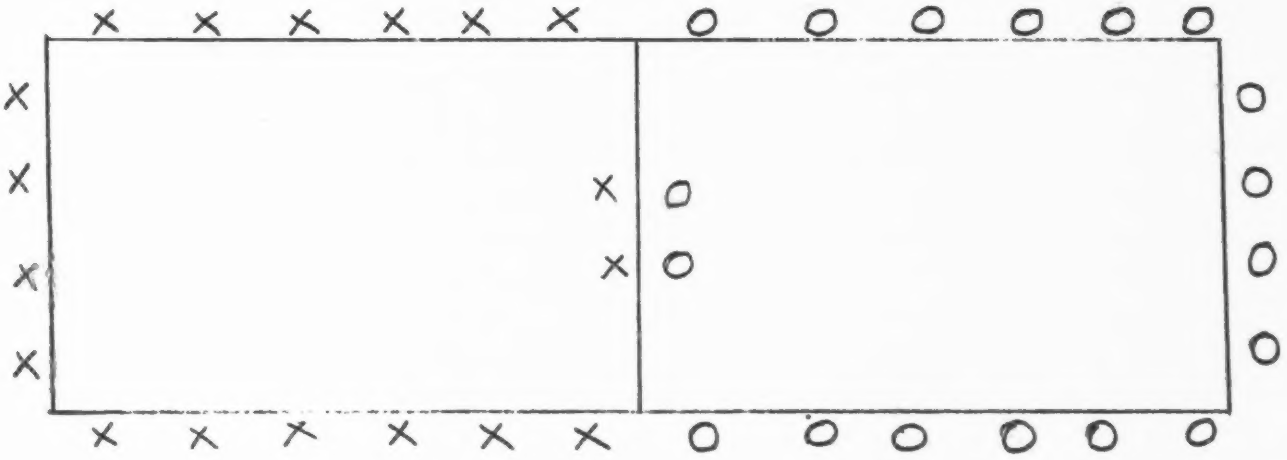
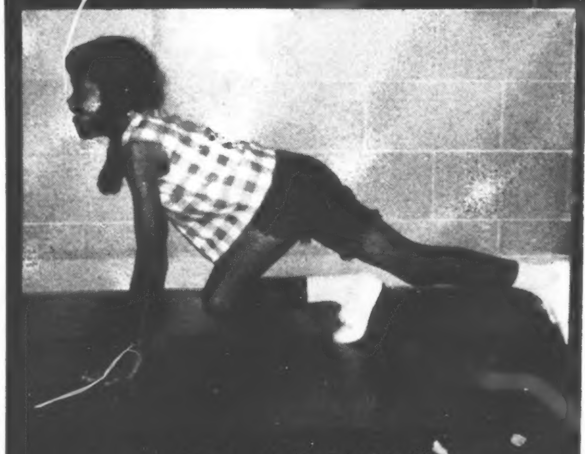
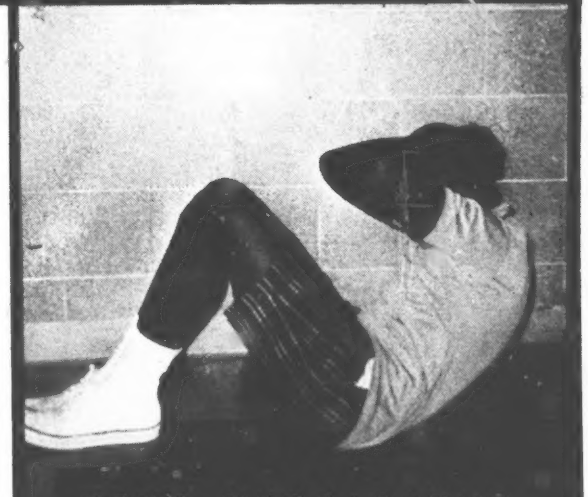
LINE HOCKEY (See Line Soccer for rules.)



FITNESS



LEG BOUNCE



BENT KNEE SITUP

FITNESS

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FITNESS

WHAT IS PHYSICAL FITNESS?

Fitness involves measures and levels of muscular strength and endurance, muscle tone, heart action and response to activity, agility, balance and coordination --- Fitness is a personal thing. . . . . .

WHY WE SHOULD BE FIT ?????

The physical fit person is able to withstand fatigue for longer periods of time than the unfit.

The physically fit person is better equipped to tolerate physical stress.

The physically fit person has a stronger and more efficient heart.

There is a relationship between good mental alertness, absence of nervous tension and physical fitness.

CONCEPT OF FITNESS

Physical fitness is a broad quality involving medical and dental supervision and care, immunization and other protectives against disease, proper nutrition, adequate rest, relaxation, good health practices, sanitation and other aspects of healthful living. Exercise is an essential element to achieving physical fitness. Strength, stamina, endurance and other desirable physical qualities are best developed through vigorous activity. Physical fitness is achieved through a sensible balance of all these provisions adapted to age, maturity and capability of the individual.

Physical fitness is a basic objective of physical education. It is essential that all students learn to attain and appreciate a high level of physical development so that foundation skills of sports and other activities are engaged in with confidence and pleasure.

THE PURPOSE OF FITNESS IN OUR CULTURE

"The fitness of every American youth is vital to the future of our country and to his own well-being. Each person makes his impact upon our way of life. Each must help maintain and protect our basic ideals of freedom. In a democracy every citizen has the right to realize the highest level of self-development his natural endowment permits. American boys and girls should have the opportunity to attain their full measure of health, vitality, and moral and spiritual growth."

PURPOSES OF FITNESS TESTING

Physical fitness testing serves these very useful purposes:

1. Helps us as a school system to know how well we are doing in aiding students to develop various parts of their bodies.

2. Helps us to identify weaknesses of children and helps children through the practicing and performing of tests to overcome those weaknesses.

3. Helps us as a school system to decide what additional activities are needed in the physical education program.

4. Helps students to understand their own progress in physical development.

5. Gives importance (in the eyes of students and parents) to physical education as an area of learning.

6. Encourages students to devote time outside of school hours to additional developmental activities.

Although each student may become aware of average performances of other youngsters his own age, it is hoped that the emphasis and the primary concern of the student is that of individual improvement. Students are not expected to reach any particular norms, because normalcy for several students the same age might be quite different.

Individual improvement is the important thing!

INTRODUCTION TO
ADMINISTERING FITNESS TESTS

The fitness tests for K-4 have several activities that have been set up on a progressive scale to develop the students' muscular development, coordination, and skills.

The K-4 teachers may use any means of organization in giving the fitness tests.

The 5th and 6th grades tests can be done in one week. The following schedule might help eliminate the possibility of fatigue and exhaustion. For example:

Monday --------------Pull-ups and 50-yard dash
Tuesday -------------Sit-ups and shuttle run
Wednesday -----------Softball throw
Thursday ------------Standing broad jump
Friday --------------600-yard run-walk

It is suggested that K-6 grade tests be given in the Fall, the first part of October.

The pupil should be made aware of the tests and exercises by explanation, and if necessary by you or a student. On the days of the tests, the pupils should be given adequate time to warm-up.

Stress the importance of doing these exercises and the other fitness activities not only on the test day, but throughout your physical education program.

ADMINISTERING FITNESS TESTS - K-4

When testing grades K-4, begin all classes with exercise. Decide what activities of the test you are going to test. Divide your class into small groups and have two or more activities of the test going at the same time. When selecting the activities for your testing pick two activities that you can watch and see if the children are performing the test correctly. Some activities of the test you will have to test on an individual basis and others in a small group. You will score the results or have some child record them for you.

For example: Line all your children up on a line and have them skip the given distance. On the return trip have them gallop. When testing on individual basis, such as the ball bounce, try to have two or more balls going at the same time and let them do their own counting or have the group count.

ADMINISTERING FITNESS TESTS - 5-6

We recognize the possibility that some teachers have their own means of giving the fitness tests. But there are those who have no set pattern of doing these exercises. With that in mind, we are giving you these suggestions which, we hope, will make the giving of this test easier.

The "buddy system" is a very useful means of assisting the teacher. The teacher can select the partners or allow the pupils to make their own choices.

MONDAY - PULL-UPS & 50-YARD DASH

Pull-ups is one of the exercises which can be done in the classroom, gymnasium, or outside. Two pupils can be tested on the bar at once with partners counting.

50-yard dash could be run by placing the runner on the starting line. Have one or two of the students to keep the runners on the line. The teacher (standing on finish line) will give the commands "Are You Ready?" And "Go" and as pupil passes her, she will call off the time to a pupil who will give the result to the scorekeeper.

TUESDAY - SHUTTLE RUN & SIT-UPS

Shuttle run can be done by dividing the class in two groups. On group will be at one end of the 30 foot marks and the other half will be at the other end. Start at one end and when they finish the race the erasers will be at the opposite end. This eliminates the necessity of returning the erasers after each race. Start the races alternately, first from one end and then from the other end.

Sit-ups can be done by having the pupils with their partners, and one on the floor in the sit-up position. The other partner holds the feet. The partners can count or the teacher can count as everyone does the exercise together.

Example: the teacher says, "Up," (everyone sits up) then she says, "One," (means go back down to starting position). After both partners have done their sit-ups, then have the students line up and you (teacher) record their scores.

WEDNESDAY - SOFTBALL THROW

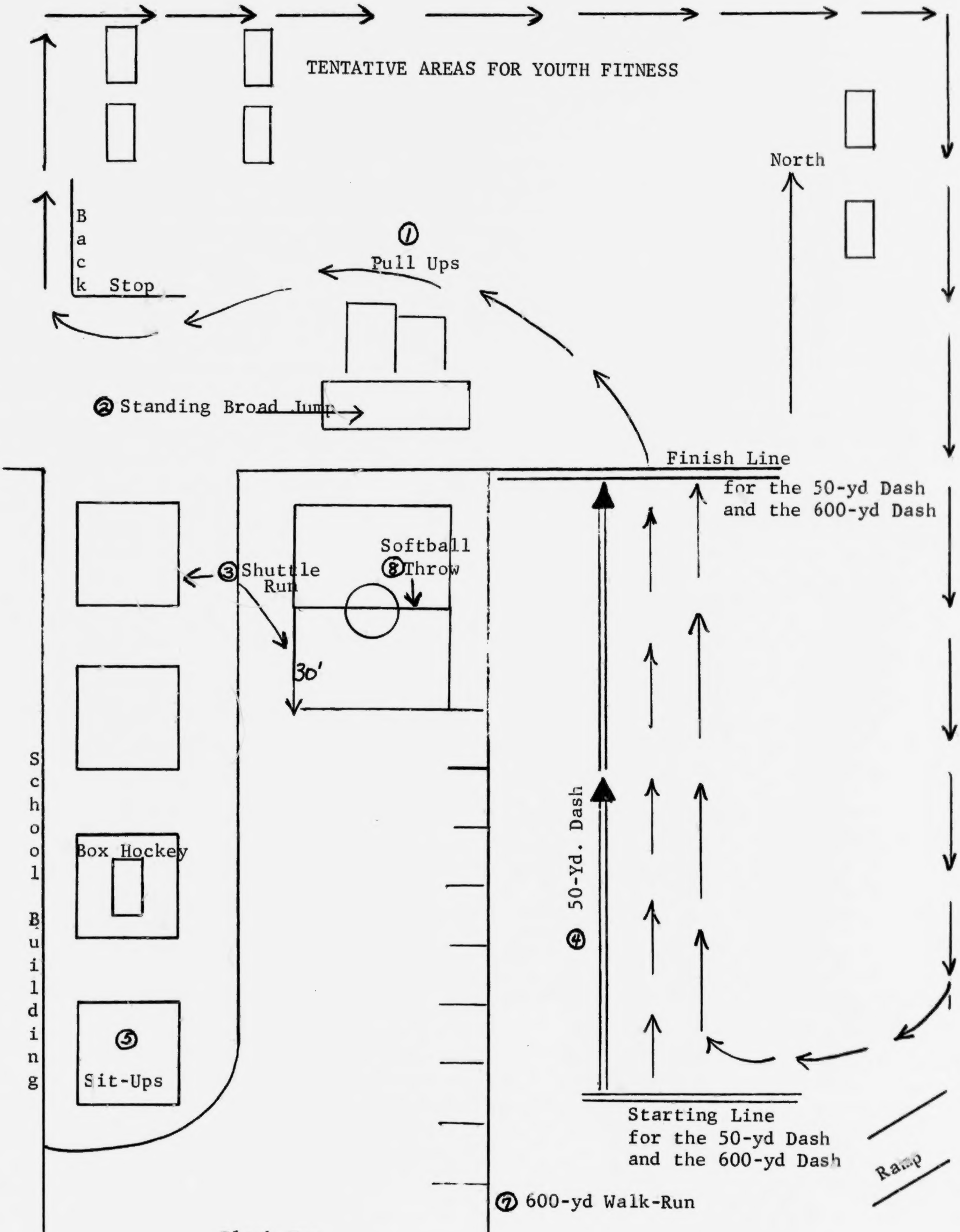
Using partners again, while one throws, the other marks the place where the ball hits. If the second throw is longer than the first, the marker will move to the farthest throw, and this is the one to measure. The other pupils could assist in the measurement.

THURSDAY - STANDING BROAD JUMP

Standing broad jump can be done either outside or inside on a mat. If done inside on a mat, you can use tape for the starting line. Also, you may want to lay a strip of tape on a mat and measure off certain distances on the tape. When jumping outside do your testing in a jumping pit. Line your pupils up and have them practice jumping while you are testing. Have pupils toe the line and jump when ready. Tell them not to fall back. If they do, they must jump again. Measure from the starting line to the heel of the foot nearest the starting line.

FRIDAY - 600-YARD RUN-WALK

A teacher can run half of her class at a time. By dividing her class into partners before starting the event. Then each pupil listens for and remembers his partner's time as the latter crosses the finish line. The timer merely calls out the times as the pupils cross the finish. The pupil will report to his partner so he can report to the recorder.



TENTATIVE AREAS FOR YOUTH FITNESS

North
Back Stop
① Pull Ups
② Standing Broad Jump
Finish Line for the 50-yd Dash and the 600-yd Dash
③ Shuttle Run
Softball ⑧ Throw
30'
④ 50-Yd. Dash
Box Hockey
⑤ Sit-Ups
School Building
Starting Line for the 50-yd Dash and the 600-yd Dash
Ramp
⑦ 600-yd Walk-Run
Black Top
School Building

FITNESS TESTS - KINDERGARTEN

1. SIT-UPS: The student lies flat on his back, hands extended over head and knees bent, feet flat on floor. Another child can hold his feet. To pass the test, the pupil must sit up straight and return to starting position three times.

2. LONG ROPE SKIP: Student will start from a standing position, jumping 3-5 times without missing.

3. TOUCHING TOES: The student stands with his feet together and hands extended over his head. He then touches his toes ten times without bending his knees.

4. HOP: Hop on one foot (either) for a distance of ten feet without putting the other foot down.

5. SKIP: For a distance of twenty feet without stopping.

6. GALLOP: For a distance of twenty feet without stopping.

7. BALL BOUNCE: Pupil should hold ball in hands and bounce the ball softly, catching it with both hands. Repeat this 5 times using a large utility ball.

8. CHIN-UPS: Using chinning bar, the student grabs the bar with his thumbs wrapped around the bar and his palms facing him. He then pulls himself up so his chin will be over the bar and returns to his starting position with arms straight. He should do 1 chin-up.

9. BALANCE BEAM: Have the pupil walk to the end and then return.

FITNESS TESTS - GRADE I

All exercises are the same as those for Kindergarten except (1). SIT-UPS - 5 times, and (2) LONG ROPE SKIP - 5 times.

FITNESS TESTS - GRADE II

1. SIT-UPS: Student lies flat on his back with hands extended over head and knees bent, feet flat on floor. Students then attempt to sit straight up and return to starting position 5 times. Another student holds his legs down.

2. CHIN-UPS: Using chinning bar, the student grabs the bar with his thumbs wrapped around the bar and his palms facing him. He then pulls himself up so his chin will be over the bar and returns to his starting position with arms straight. He should do 2 chin-ups.

3. TOUCHING TOES: The student stands with his feet together and hands extended over head. He then touches his toes 15 times keeping his knees straight.

4. BAR HANG: Using a chinning bar the pupil grabs the bar with palms facing him. He can be helped or can pull himself up so that his chin is touching the bar. He should hold that position for 10 sec.

5. SKIP: For a distance of 20 feet without stopping.

6. DRIBBLING: Student dribbles a basketball 10 times without stopping or catching the ball. The ball should be bounced between the knee and waist.

7. THROW A BALL: Throw a 10-inch utility ball to a partner, 15 feet, so that it can be caught. Throw the ball 3 - 5 times to each person.

8. CATCH THE BALL: Throw from a distance of 15 feet.

9. SKIP A ROPE: (short) 10 times without missing.

10. SHOOT THE CANNON: Student stands erect. On the count of one, he squats with hands flat on floor outside of the knees; on the count of 2, he kicks feet back in the air and lands on toes, so that body and arms are straight; on the count of 3, he returns to the squat position; and on the count of 4, back to the starting position. This should be done 5 times.

FITNESS TESTS - GRADE III

All exercises are the same as those for Grade II except (1) SIT-UPS - 10 times, and (9) Short SKIP ROPE - 20 times without missing, (6) DRIBBLING - 20 times, and (10) SHOOT THE CANNON - 10 times.

FITNESS TESTS - GRADE IV

1. SIT-UPS: The student lies flat on his back, hands clasped back of his head, knees are bent so that feet are flat on floor. Another child holds his feet down. The student should sit up and touch his knees with his elbows, keeping hands behind head. This exercise should be done 15 times.

2. PUSH-UPS: Lie on floor face down with hands on floor under shoulders. Keep the body straight, push up until arms are fully extended and weight is supported by hands and toes. The limit is 5, but allow pupils to do more if possible.

3. CHIN-UPS: Using the chinning bar, the student grabs the bar with his thumbs wrapped around bar and with his palms facing him. He then pulls up until his chin is over the bar and returns to his starting position with arms straight. There is no limit, do as many as possible.

4. STANDING BROAD JUMP: Pupil stands with the feet shoulder width apart and the toes just behind the take-off line. Preparatory to jumping, the pupil swings the arms backward and bends the knees. The jump is accomplished by simultaneously extending the knees and swinging forward the arms. Measure from the take-off line to the heel or other part of the body that touches the jumping surface nearest the take-off line. It is recommended to lay the tape measure at right angles to the take-off line. Record the best of two trials to the nearest inch.

5. SHORT ROPE SKIPPING: Student may use any style he wishes. The pupil should do 25; if he misses before 25, just continue where he missed. Do not permit a complete retest.

6. RUN OR WALK BALL DRIBBLE: Student dribbles one hand with a basketball 30 feet and hands the ball off to the next student in line at the opposite end. If he kicks the ball give him another chance.

7. SOFTBALL THROW: Student throws a softball overhanded to a partner 20 feet away good enough to be caught (teacher's judgement) 5 times in a row. Student passes or fails.

8. SOFTBALL CATCH: A student attempts to catch the ball thrown from a distance of 20 feet.

9. HAND WALKING ON THE OVERHEAD LADDER: Student hangs from one hand and "walks" one rung at a time to the end of the ladder.

FITNESS TESTS - GRADES V AND VI

1. PULL-UP (BOYS)

Equipment: A metal or wooden bar approximately 1½ inches in diameter is preferred. A doorway gym bar can be used, and if no regular equipment is available, a piece of pipe or even the rungs of a ladder can also serve the purpose.

Description: The bar should be high enough so that the pupil can hang with his arms and legs fully extended and his feet free of the floor. He should use the overhand grasp. After assuming the hanging position, the pupil raises his body by his arms until his chin can be placed over the bar and then lowers his body to a full hang as in the starting position. The exercise is repeated as many times as possible.

Rules:

1. Allow one trial unless it is obvious that the pupil has not had a fair chance.
2. The body must not swing during the execution of the movement. The pull must in no way be a snap movement. If the pupil starts swinging, check this by holding your extended arm across the front of the thighs.
3. The knees must not be raised and kicking of the legs is not permitted.

Scoring: Record the number of completed pull-ups to the nearest whole number.

2. FLEXED-ARM HAND (GIRLS)

Equipment: A horizontal bar approximately 1½ inches in diameter is preferred. A doorway gym bar can be used. If no regular equipment is available, a piece of pipe can serve the purpose. A stop watch is needed.

Description: The height of the bar should be adjusted so it is approximately equal to the pupil's standing height. The pupil should use an overhand grasp. With the assistance of two spotters, one in front and one in back of pupil, the pupil raises her body off the floor to a position where the chin is above the bar, the elbows are flexed, and the chest is close to the bar. The pupil holds this position as long as possible.

Rules:

1. The stop watch is started as soon as the subject takes the hanging position.
2. The watch is stopped when (a) pupil's chin touches the bar, (b) pupil's head tilts backwards to keep chin above the bar, and (c) pupil's chin falls below the level of the bar.

Scoring: Record in seconds to the nearest second the length of time the subject holds the hanging position.

3. BENT LEG SIT-UPS (BOYS AND GIRLS)

Equipment: Mat or floor.

Description: The pupil lies on his back, either on the floor or on a mat, with knees bent and feet flat on floor. His hands are placed on the back of the neck with the fingers interlaced. Elbows are retracted. A partner holds the ankles down, the feet being in contact with the mat or floor at all times. The pupil sits up, touching his knees; returns to starting position. The exercise is repeated as many times as possible.

Rules:

1. The fingers must remain in contact behind the neck throughout the exercises.
2. The knees must be bent during the sit-up.
3. The back should be rounded and the head and elbows brought forward when sitting up as a "curl" up.
4. When returning to starting position, elbows must be flat on the mat before sitting up again.

Scoring: One point is given for each complete movement of touching elbow to knee. No score should be counted if the fingertips do not maintain contact behind the head, if knees are straight when the pupil lies on his back or if the pupil pushes up off the floor from an elbow. The maximum limit in terms of number of sit-ups shall be: 50 sit-ups for girls, 100 sit-ups for boys.

4. SHUTTLE RUN (BOYS AND GIRLS)

Equipment: Two erasers or two blocks of wood, 2" x 2" x 4", and a stop watch. Pupils should wear sneakers or run barefooted.

Description: Two parallel lines are marked on the floor 30 feet apart. The width of a regulation volleyball court serves as a suitable area. Place the erasers or blocks of wood behind one of the lines. The pupil starts from behind the other line. On the signal, "Are You Ready?" And "Go" the pupil runs to the erasers or blocks, picks one up, runs back to the starting line, and places it behind the line; he then runs back and picks up the second one, which he carries back across the starting line. If the scorer has two stop watches or one with a split-second timer, it is preferable to have two pupils running at the same time. To eliminate the necessity of returning the erasers or blocks after each race, start the races alternately, first from behind one line and then from behind the other.

Rules: Allow two trials with some rest between.

Scoring: Record the time of the better of the two trials to the nearest tenth of a second.

5. STANDING BROAD JUMP (BOYS AND GIRLS)

Equipment: Mat, floor or outdoor jumping pit, and tape measure.

Description: Pupil stands with the feet several inches apart and the toes just behind the take-off line. Preparatory to jumping, the pupil swings the arms backward and bends the knees. The jump is accomplished by simultaneously extending the knees and swinging forward the arms.

Rules:

1. Allow three trials.
2. Measure from the take-off line to the heel or other part of the body that touches the floor nearest the take-off line.
3. When the test is given indoors, it is convenient to tape the tape measure to the floor at right angles to the take-off line and have the pupils jump along the tape. The scorer stands to the side and observes the mark to the nearest inch.

Scoring: Record the best of the three trials in feet and inches to the nearest inch.

6. 50-YARD DASH (BOYS AND GIRLS)

Equipment: Two stop watches or one with a split-second timer.

Description: It is preferable to administer this test to two pupils at a time. Have both take positions behind the starting line. The starter will use the commands, "Are you ready?" and "Go!" The latter will be accompanied by a downward sweep of the starter's arm to give a visual signal to the timer, who stands at the finish line.

Rules: The score is the amount of time between the starter's signal and the instant the pupil crosses the finish line.

Scoring: Record in seconds to the nearest tenth of a second.

7. SOFTBALL THROW FOR DISTANCE (BOYS AND GIRLS)

Equipment: Softball (12-inch), small metal or wooden stakes, and tape measure.

Description: A football field marked in conventional fashion (five-yard intervals) makes an ideal area for this test. If this is not available, it is suggested that lines be drawn parallel to the restraining line, five yards apart. The pupil throws the ball while remaining within two parallel lines, six feet apart. Mark the point of landing with one of the small stakes. If his second or third throw is farther, move the stake accordingly so that, after three throws, the stake is at the point of the pupil's best throw. It was found expedient to have the pupil jog out to his stake and stand there; and then, after five pupils have completed their throws, the measurements were taken. By having the pupil at his particular stake, there is little danger of recording the wrong score.

Rules:

1. Only an overhand throw may be used.
2. Three throws are allowed.
3. The distance recorded is the distance measured at right angles from the point of landing to the restraining line.

Scoring: Record the best of the three trials to the nearest foot.

8. 600-YARD RUN-WALK (BOYS AND GIRLS)

Equipment: Track or area marked accordingly and stop watch.

Description: Pupil uses a standing start. At the signal, "Are you ready?" and "Go!" the pupil starts running the 600-yard distance. The running may be interspersed with walking. It is possible to have a dozen pupils run at one time by having the pupils pair off before the start of the event. Then each pupil listens for and remembers his partner's time as the latter crosses the finish line. The timer merely calls out the times as the pupils cross the finish.

Rules: Walking is permitted, but the object is to cover the distance in the shortest possible time.

Scoring: Record in minutes and seconds.

(SAMPLE FORM)

FITNESS TEST

School______________________ Grade______________

Teacher_____________________ KINDERGARTEN - GRADE ONE

NAME	Sit Ups (3-5)	Chin Ups (1)	Toe Touch (10)	Hop (10')	Skip (20')	Gallop (20')	Ball Bounce (5)	Long Rope Skip (3-5)	Balance Beam (Length)
1.									
2.									
3.									
4.									
5.									
6.									
7.									
8.									
9.									
10.									
11.									
12.									
etc.									
TOTAL PASSED (FALL)									
TOTAL FAILED (FALL)									
TOTAL PASSED (SPRING)									
TOTAL FAILED (SPRING)									

INSTRUCTIONS FOR RECORDING:

☐	A blank square indicates a passing score.
◯	A large circle indicates a failing score in the Fall.
○	A small circle indicates a failing score in the Spring.
◎	A small circle within a large circle indicates the child failed both in the Fall and in the Spring.

(SAMPLE FORM)

FITNESS TEST

School______________________ Grade__________

Teacher______________________

GRADES TWO AND THREE

NAME	Sit Ups (5-10)	Toe Touch (15)	Ladder Walk Length	Skip 20'	Ball Dribble (10-20)	Ball Throw (15')	Ball Catch (15')	Short Rope Skip 10-20	Shoot the Cannon (5-10)	Chin Ups (2)
1.										
2.										
3.										
4.										
5.										
6.										
7.										
8.										
9.										
10.										
11.										
12.										
etc.										
TOTAL PASSED (FALL)										
TOTAL FAILED (FALL)										
TOTAL PASSED (SPRING)										
TOTAL FAILED (SPRING)										

INSTRUCTIONS FOR RECORDING:

☐ A blank square indicates a passing score.

◯ A large circle indicates a failing score in the Fall.

○ A small circle indicates a failing score in the Spring.

◎ A small circle within a large circle indicates the child failed both in the Fall and in the Spring.

(SAMPLE FORM)

FITNESS TEST

School________________________ GRADE FOUR

Teacher________________________

NAME	Sit Ups (15)	Push Ups (5)	Chin Ups (No Limit)	Broad Jump	Short Rope Skip (25)	Ball Dribble (Run or Walk) (30')	Ball Throw (20')	Ball Catch (5)	Ladder Walk Length
1.									
2.									
3.									
4.									
5.									
6.									
7.									
8.									
9.									
10.									
11.									
etc.									
TOTAL PASSED (FALL)									
TOTAL FAILED (FALL)									
TOTAL PASSED (SPRING)									
TOTAL FAILED (SPRING)									

INSTRUCTIONS FOR RECORDING:

☐ A blank square indicates a passing score.

◯ A large circle indicates a failing score in the Fall.

○ A small circle indicates a failing score in the Spring

◎ A small circle within a large circle indicates the child failed both in the Fall and in the Spring.

To be placed in Student's Cumulative Record Folder Student's Name____________________

ELEMENTARY BOYS' FITNESS TESTS - PERCENTILE SCORES BASED ON AGE

Percentile	Pull-Ups			Sit-Ups			Shuttle Run			Standing Broad Jump			50-Yard Dash			Softball Throw			600-Yard Run-Walk		
Age	10	11	12	10	11	12	10	11	12	10	11	12	10	11	12	10	11	12	10	11	12
100th	16	20	15	100	100	100	9.0	9.0	8.5	6' 8"	10' 0"	7'10"	6.0	6.0	6.0	175	205	207	1:30	1:27	1:31
95th	8	8	9				10.0	10.0	9.8	6' 1"	6' 3"	6' 6"	7.0	7.0	6.8	138	151	165	1:58	1:59	1:52
90th	7	7	7				10.2	10.1	10.0	5'10"	6' 0"	6' 4"	7.1	7.2	7.0	127	141	156	2:09	2:03	2:00
85th	6	6	6				10.4	10.3		5' 8"	5'10"	6' 2"	7.4	7.4		122	136	150	2:12	2:08	2:02
80th	5	5	5	76	89		10.5	10.4	10.2	5' 7"	5' 9"	6' 1"	7.5	7.5	7.2	118	129	145	2:15	2:11	2:05
75th	4	4		65	73	93	10.7	10.5	10.3	5' 6"	5' 7"	6' 0"	7.6	7.6	7.3	114	126	141	2:18	2:14	2:09
70th			4	57	60	75	10.8	10.7	10.5	5' 5"	5' 6"	5'11"	7.8	7.7	7.5	109	121	136	2:20	2:16	2:11
65th	3	3	3	51	55	70	10.9	10.8	10.6	5' 4"		5' 9"	8.0	7.8		105	119	133	2:23	2:19	2:13
60th				50	50	59	11.0	10.9	10.7	5' 2"	5' 4"	5' 8"			7.6	102	115	129	2:26	2:21	2:15
55th		2		49		52		11.0	10.9	5' 1"	5' 3"	5' 7"	8.1	8.0	7.8	98	113	124	2:30	2:24	2:18
50th	2		2	41	46	50	11.2	11.1	11.0	5' 0"	5' 2"	5' 6"	8.2			96	111	120	2:33	2:27	2:21
45th				37	40	49	11.4	11.2			5' 1"	5' 5"	8.3		7.9	93	108	119	2:36	2:30	2:24
40th	1	1	1	34	35	42	11.5	11.3	11.1	4'10"	5' 0"	5' 4"	8.5	8.1	8.0	91	105	115	2:40	2:33	2:26
35th				30	31	40	11.6	11.4	11.3		4'11"	5' 2"		8.3		89	101	112	2:43	2:36	2:30
30th				28	30	35	11.8	11.6	11.5	4' 8"	4'10"	5' 1"	8.7	8.4	8.2	84	98	110	2:45	2:39	2:34
25th	0	0	0	25	26	30	12.0	11.8	11.6	4' 6"	4' 8"	5' 0"	8.8	8.5	8.3	81	94	106	2:49	2:42	2:39
20th				23	23	28		12.0	11.9	4' 5"	4' 7"	4'10"	9.0	8.7	8.4	78	90	103	2:55	2:48	2:47
15th				20	20	25	12.2	12.1	12.0	4' 4"	4' 5"	4' 8"	9.1	9.0	8.6	73	85	97	3:01	2:55	2:57
10th				15	17	20	12.6	12.4	12.4	4' 3"	4' 2"	4' 5"	9.5	9.1	8.9	69	78	92	3:08	3:09	3:08
5th				11	12	15	13.1	13.0	13.0	4' 0"	4' 0"	4' 2"	10.0	9.5	9.2	60	70	76	3:23	3:30	3:32
0				1	0	0	15.0	20.0	22.0	2'10"	1' 8"	3' 0"	12.0	11.9	12.0	35	14	25	4:58	5:06	4:55

Unified School District No. 501
Topeka, Kansas
Office of Health, Physical Education & Safety

School____________________

Teacher____________________

Circle the appropriate number.
Tests are to be recorded in October & April.
Use blue pencil in the Fall and red pencil in the Spring.
If exact performance is not listed above, circle the nearest number. Always circle the highest percentile when score is exactly between two numbers.

To be placed in Student's Cumulative Record Folder

Student's Name____________________

ELEMENTARY GIRLS' FITNESS TESTS - PERCENTILE SCORES BASED ON AGE

Percentile	Flexed Arm Hang			Sit-Ups			Shuttle Run			Standing Broad Jump			50-Yard Dash			Softball Throw			600-Yard Run-Walk		
Age	10	11	12	10	11	12	10	11	12	10	11	12	10	11	12	10	11	12	10	11	12
100th	66	79	64	50	50	50	8.5	8.8	9.0	7' 0"	7'10"	8' 2"	6.0	6.0	5.9	167	141	159	1:42	1:40	1:39
95th	31	35	30				10.0	10.0	10.0	5' 8"	6' 2"	6' 3"	7.0	7.0	7.0	84	95	103	2:05	2:13	2:14
90th	24	25	23				10.5	10.2	10.2	5' 6"	5'10"	6' 0"	7.3	7.4	7.3	76	86	96	2:15	2:19	2:20
85th	21	20	19				10.8	10.6	10.5	5' 4"	5' 8"	5' 9"	7.5	7.6	7.5	71	81	90	2:20	2:24	2:24
80th	18	17	15				11.0	10.9	10.8	5' 2"	5' 6"	5' 8"	7.7	7.7	7.6	69	77	85	2:26	2:28	2:27
75th	15	16	13					11.0	10.9	5' 1"	5' 4"	5' 6"	7.9	7.9	7.8	65	74	80	2:30	2:32	2:31
70th	13	13	11				11.1		11.0	5' 0"	5' 3"	5' 5"	8.0	8.0	7.9	60	71	76	2:34	2:36	2:35
65th	11	11	10	42	40	40	11.4	11.2	11.2		5' 2"	5' 4"	8.1		8.0	57	66	74	2:37	2:39	2:39
60th	10	10	8	39	37	39	11.5	11.4	11.3	4'10"	5' 0"	5' 2"	8.2	8.1		54	64	70	2:41	2:43	2:42
55th	9	9		33	34	35	11.8	11.6	11.5	4' 9"		5' 1"	8.4	8.2	8.1	52	62	67	2:45	2:47	2:45
50th	7	8	6	31	30	32	11.9	11.7	11.6	4' 7"	4'10"	5' 0"	8.5	8.4	8.2	50	59	64	2:48	2:49	2:49
45th	6	6		30	29	30	12.0	11.8	11.8	4' 6"	4' 9"	4'11"	8.6	8.5	8.3	48	57	61	2:50	2:53	2:55
40th		5	5	26	26	26		12.0	11.9	4' 5"	4' 8"	4' 9"	8.8		8.4	46	55	59	2:55	2:59	2:58
35th	5	4	4	24	25	25	12.1		12.0	4' 4"	4' 7"	4' 8"	8.9	8.6	8.5	45	52	57	2:59	3:04	3:03
30th	4		3	21	22	22	12.4	12.1	12.1	4' 3"	4' 6"	4' 7"	9.0	8.8	8.7	42	50	54	3:03	3:10	3:07
25th	3	3	2	20	20	20	12.6	12.4	12.3	4' 2"	4' 4"	4' 5"		9.0	8.9	40	46	50	3:08	3:15	3:11
20th	2	2	1	16	19	18	12.8	12.6	12.5	4' 0"	4' 3"	4' 4"	9.2		9.0	37	44	48	3:13	3:22	3:18
15th		1	0	14	16	16	13.0	13.0	12.9	3'11"	4' 1"	4' 2"	9.4	9.2	9.2	34	40	45	3:18	3:30	3:24
10th	1	0		11	12	13	13.1	13.4	13.2	3' 9"	3'11"	4' 0"	9.6	9.6	9.5	30	37	41	3:27	3:41	3:40
5th	0			8	10	7	14.0	14.1	13.9	3' 6"	3' 9"	3' 8"	10.0	10.0	10.0	21	32	37	3:45	3:59	4:00
0				0	0	0	16.6	18.5	19.8	2' 8"	2'11"	2'11"	14.0	13.0	13.0	8	13	20	4:47	4:53	5:10

Unified School District No. 501
Topeka, Kansas
Office of Health, Physical Education & Safety

School____________________

Teacher____________________

Circle the appropriate number.
Tests are to be recorded in October and April.
Use blue pencil in the Fall and red in the Spring.
If exact performance is not listed above, circle the highest percentile when score is exactly between two numbers.

INTRAMURALS AND FIELD DAY

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INTRAMURALS

INTRODUCTION

Considering the number of students who may be served by a properly organized and administered intramural program, one must conclude that intramurals are a most necessary part of any worthwhile physical education program.

The teacher and the school have as a responsibility the proper direction of all students. This can be done by channeling student energies into wholesome experiences which may help form desirable lifetime traits. The characters of boys and girls are so pliable that they are very open to influence of direction; they are eager to explore, to try new experiences and to learn. For these reasons, the experiences provided in the intramural program should be based on their needs for play and on their interests.

Intramurals can make many contributions to the total education program. To name a few: development of social relationships, better health, increased recreational skills, new play habits and attitudes which are conducive to finer sportsmanship and fair play.

There are many factors which are considered necessary to insure the development of a successful intramural program and these factors include:

1. Support and encouragement of the program by the entire faculty and the administration.
2. Provisions by the physical education specialist of maximum support and leadership from students and faculty.
3. A varied program to meet all the needs with adequate facilities and activities to permit the greatest number of students to share in the benefits of intramurals.
4. Adequate sources of information -- good bulletin boards, public address system, etc.
5. Adequate publicity throughout the school year to maintain a high level of interest.
6. Some form of homogeneous team selection to aid in obtaining unity with the classroom, social studies classes, etc.
7. Regularly scheduled activities.

The methods in which the above factors may be included and applied in the program are essential elements and each is as important as the other. Every one of the above listed points are important and should be included in order to build the strongest possible intramural organization. These factors and a program embracing a sound philosophy and good objectives will meet the interests and play needs of youth.

PHILOSOPHY AND OBJECTIVE OF INTRAMURALS

Where do intramurals fit into the total physical education picture?

To answer this question, one must consider the entire aspect of the functions, purposes and goals of physical education.

An intramural program, well-integrated in the total physical education picture, is a desirable goal that could and should be reached. Unfortunately, in many instances, intramurals fall far short of this goal through neglect or haphazard methods. When the intramural program is weak or nonexistent, a great majority of the boys and girls in that school are unable to have their competitive need satisfied or to use skills learned through the physical education program.

They wish to play and to have fun and to be included in the athletic program. Each and every boy desiring to participate in athletic activity should be given the opportunity to do so. The emphasis of any intramural program, therefore, should be based on PARTICIPATION FOR ALL.

Another very important aspect of physical education is the wholesome use of leisure time. This is just as important during the school day as it is at any other time. Busy students are usually happy ones and the less idle time students have around school the less mischief they get into. Consequently, there is a lessened need for supervisors to act as "Policemen" and ultimately a happier school situation for all concerned -- students, teachers, parents, administrators and the entire community.

A good intramural program can also aid, abet and broaden your entire Physical Education Program. First, in intramural activities students have an opportunity to put into practice the very skills they are learning in their physical education classes. The rules and the advanced skills are more easily taught to students who are motivated by this extra desire to achieve (to excel for their intramural team).

As part of the regular school program, every boy is exposed to physical education for a specific period of time whereby he receives a generalized course of instruction; but, because an unlimited number of boys become attracted to and participate in each of the competitive sports of an intramural program, this constitutes a broadened background to follow through with.

These competitive needs should and must be met. Additional and varied activities should be offered whenever possible. The answer lies in a good intramural program.

Basic philosophy and specific objectives of an intramural program may embrace the following points:

1. To provide the opportunity for children to satisfy the competitive urge.
2. To provide a varied program of activities and to include those activities which have carry-over value.

3. To provide the opportunity for social relationships.
4. To provide wholesome fun experiences which are conducive to the establishment of desirable traits.
5. To provide the opportunity for physical and mental health.
6. To aid in the development of interscholastic material for school teams.

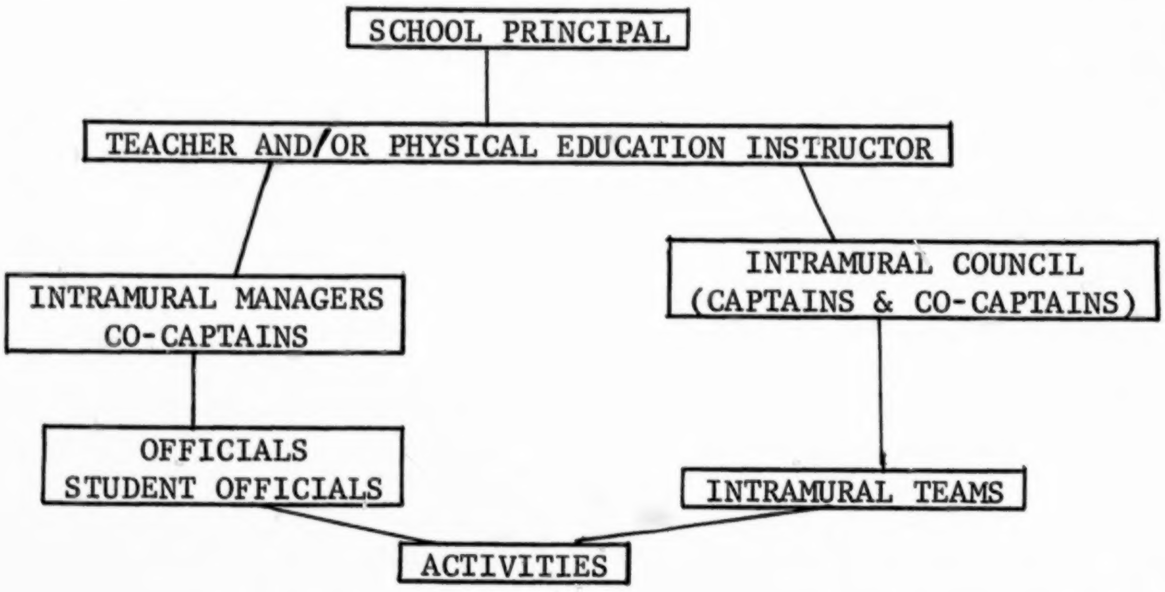
Objectives for building a good intramural program include:

1. Enough time, facilities, financing, and interested leadership in intramurals to insure its success.
2. All students who are interested, whether they be active players, officials, scorekeepers, or intramural assistants, should be included in the intramural program.
3. A physical education teacher should be the leader of the intramural program. However, if this is impossible, an interested teacher with athletic background may take the leadership role.
4. Advantage should be taken of all available facilities within your school to the greatest extent possible in motivating and improving intramurals.
5. Early in the school year a definite schedule of intramural activities should be established.
6. Sports should be offered in the season of their highest interest and popularity.
7. In presenting a full program of intramurals, all of the community facilities should be considered and utilized whenever possible, -- i.e., parks, playgrounds, skating rinks, etc.
8. The opportunity for student leadership roles should be provided by forming an executive body consisting of the intramural captains. This body may be known as the Intramural Council.
9. There should be an adequate award system which gives adequate recognition to boys for intramural participation.

These listed objectives are not all-inclusive or final. However, it is known that they include the most elements for constructing a sound intramural program.

ORGANIZATION AND ADMINISTRATION

The organizational setup of intramural programs need not be complicated. The simpler the better. The diagram below illustrates a simple and a functional plan used in many schools. It may be modified to suit any particular situation.


SCHOOL PRINCIPAL
TEACHER AND/OR PHYSICAL EDUCATION INSTRUCTOR
INTRAMURAL MANAGERS CO-CAPTAINS
INTRAMURAL COUNCIL (CAPTAINS & CO-CAPTAINS)
OFFICIALS STUDENT OFFICIALS
INTRAMURAL TEAMS
ACTIVITIES

PLANNING THE PROGRAM

Success breeds success. Start small, make it good -- and build. To initiate a new program, choose an activity which has great appeal to a large percentage of your student body. This activity should be so well-planned and organized that those participating will find great enjoyment. The participants finding such enjoyment will then encourage others to take part. Once one activity is "sold" in this manner all new activities could be initiated more expediently. Eventually, with constant effort by the intramural director, it will snowball into a full all year round inclusive program.

FACILITIES

The type of facilities available will naturally influence the extent and type of program that can be offered. So when planning a new program, start with these questions in mind -- What facilities are available, when, where, and at what time?

If the intramural program is important enough (and it certainly should be, considering the number it can serve) there should be definite space and time provided for carrying out each activity.

The facilities available in the community are also of utmost importance in promoting a maximum activity program.

All facilities such as swimming pools, bowling alleys, tennis courts, etc. should be utilized when possible.

SELECTING ACTIVITIES

The most opportune time to start any activity is when enthusiasm runs high. After the World Series is over and King Baseball is dead -- roll out the welcome mat for the new reigning "King" -- King Football or whatever the new sport may be. As stated in our Philosophy, sports that go over best are the ones in "season." This should be kept foremost in mind when scheduling activities.

In case of a brand "spanking" new intramural program it may be necessary to omit touch football in your first season. The only reason that this would be necessary is that publicity is needed in advance to stimulate interest in the program. The football season coinciding with the opening of the school year does not allow sufficient time for a well-organized or publicized program. It is very important that a sound organizational plan be laid in the beginning sport because the same patterns may be used in all other activities.

The types of activities selected should be in harmony with the facilities available and should be suited to the needs and interests of the students.

Recreational activities, as well as team and individual sports, could be included in the list of activities offered in order to stimulate interest and competition for all types of students. A partial list of activities which have been offered in most schools are listed below in the season of the year in which they are most applicable.

FALL	WINTER	SPRING
Soccer	Basketball	Softball
Speedball	Swimming	Baseball
Touch Football	Table Tennis	Horseshoes
Tennis	Volleyball	Tennis
Horseshoes	Diving	Kickball
Kickball	Handball	Chess
Swimming	Free Throw	Checkers
Tetherball	Badminton	Golf
Bowling	Bowling	Shuffleboard
Cross Country	Tumbling	Swimming
	Trampoline	Bowling
		Track and Field

EMERGENCIES AND FIRST AID

Based on the policies of the school or agency, written procedures (and necessary equipment) for emergency medical care and first aid should be understood by (and conveniently available to) those conducting the program. Instructions for reaching a designated physician should be included. There should also be a definite plan for emergency transportation to a hospital or physician's office in case this is ever necessary. Every effort should be made to require all intramural leaders to be competent in first aid techniques and practices.

All accidents, regardless of seriousness, should be reported on the official form and sent to the appropriate administrative officer for protection of both participants and teachers.

SAFETY

Intelligent leadership which controls fatigue and enforces regulations is important in preventing injuries. This safeguard is supplemented by conscientious officiating during the game.

Required protective equipment should be the best quality, should fit properly and should be adequately maintained.

Clothing worn should be appropriate to the activity and climatic conditions.

Play areas, indoors and outdoors, should be selected and maintained to avoid safety hazards. The leader should make every effort to anticipate situations in which hazards may exist through preplay inspection of facilities, equipment and supplies. He should wear a whistle at all times in order to stop any activity quickly when necessary.

ELIGIBILITY AND PARENTAL APPROVAL

In general, every bona fide member of a school should be eligible for intramurals. Although successful operation of the program may occasionally warrant individual suspension of the right to participate, such temporary suspension should be based on infractions of the rules governing the intramural program rather than as punishment for infractions of rules governing other school or recreation agency operations.

It is accepted procedure for schools or other agencies to require parental approval for intramural participation. Many programs are held after school hours, and such approval provides the parent with the knowledge that the child will remain after the regular time for dismissal. It is generally recognized that parental approval does not absolve the agency of any legal liability responsibilities.

TIME ALLOCATION

The time allotted to intramural participation should be governed by the maturity of the child and the intensity of the physical activity. The usual range is from thirty to ninety minutes per session for children in grades four to six.

The time of day in which the program is held will vary according to local circumstances though late evening or after-dark programs should be avoided. Some of the possibilities for school programs are:

1. Before school.
2. During an extended lunch period between morning and afternoon sessions.
3. During a recess period that is part of the school day.
4. Immediately following the close of the school day.
5. Saturdays and holidays.
6. School vacations.

INDIVIDUAL AND TEAM CONTESTS

The values to be obtained from team contests cannot be achieved by the primary level student as well as the intermediates. For this reason team contests should only involve the fourth, fifth, and sixth grades. Although the primary students should become involved in individual contests which have goals and values that they can attain and realize their achievement.

The primary students cannot realize the value of t[illegible]work, or why that other person is even out there at the same time he is. The primary student is not interested nor does he have a need for group relationships as does the intermediate level student. The primary student finds satisfaction in personal and individual accomplishments, and this need can be broadened through individual intramural contests. This can be seen quite often in the backyard or the playground by the individual play that primary students take part in; as, the sandbox, climbing a tree, tossing a ball into the air with no one around, strength tests as the carrying of a rock. Any individual effort is satisfying their desired needs.

Examples of Team Contests and Individual Contests:

Team Contests

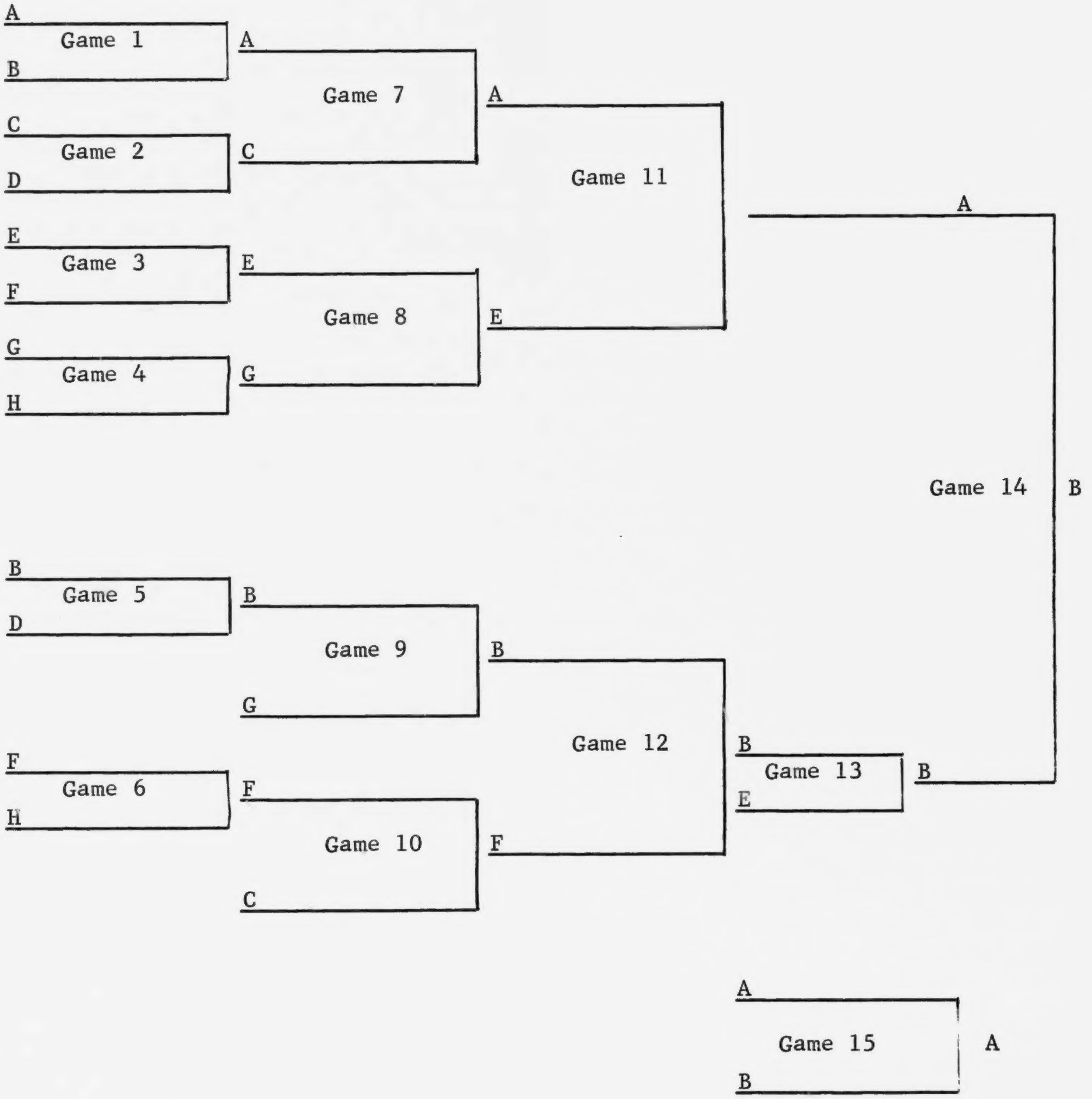
Tumbling
Badminton
Volleyball
Ping Pong
Tug-O-War
Basketball
Chess
Paddle Tennis
String Football
Soccer
Speedball
Horseshoes
Kickball
Checkers

Individual Contests

Chinning
Tumbling Stunts
Push-Up
Elbow Wrestle
Sit-Up
Throwing distance
Kicking distance
Tether ball
Four square
Relays
Indian Wrestle

A well-balanced intramural program can reach even the youngest and the most advanced student when properly planned to meet their individual needs and desires. This can only be done through personnel that have an interest not only in athletics and its achievements but also a great interest in the desires and needs of each and every student.

INTRAMURAL TOURNAMENT PLAY
(DOUBLE ELIMINATION)


A
Game 1
B
C
Game 2
D
E
Game 3
F
G
Game 4
H
A
Game 7
C
E
Game 8
G
A
Game 11
E
A
Game 14
B
B
Game 5
D
F
Game 6
H
B
Game 9
G
F
Game 10
C
B
Game 12
F
B
Game 13
E
B
A
Game 15
B
A

(Team A is winner
of tournament.)

(ROUND ROBIN)

This probably will best meet the situations of most elementary school administrations.

Definition: Each letter may represent a team or an individual, depending on whether the tournament is set up for team contests or individual contests.

1st round	2nd round	3rd round	4th round
A vs. E	A vs. B	A vs. C	A vs. D
B vs. F	C vs. E	D vs. B	H vs. C
C vs. G	D vs. F	H vs. E	G vs. B
D vs. H	H vs. G	G vs. F	F vs. E

5th round	6th round	7th round
A vs. H	A vs. G	A vs. F
G vs. D	F vs. H	E vs. G
F vs. C	E vs. D	B vs. H
E vs. B	B vs. C	C vs. D

On a round robin tournament in this case the instructor rotates all seven teams around one team. In this case teams B, C, D, E, F, G, and H were rotated around Team A.

CONCLUSION

It is evident that a good intramural sports program deserves to be placed in proper perspective in the over-all educational picture. It should be given due recognition by the school because *it is worthy of such recognition*.

Intramurals can enhance the interest of the regular physical education program and serve as the program to best meet the competitive needs of youth. It will also promote the worthy use of leisure time by students, and thus contribute towards a healthier and happier student body.

A sound philosophy of intramurals -- based on participation for all -- is the first essential step in developing any worthwhile program. Positive leadership by an interested, enthusiastic and dedicated director is the second most important aspect to successful intramurals. The quality of leadership and the time and effort a director is willing to devote to the program determines its final success or failure. The intramural director should have competent assistants whose duties and responsibilities are clearly defined (these assistants may be faculty members or students).

This program should be a continuous one. It should have the same leadership year after year, the same worthy philosophy and objectives, and should be given the opportunity to grow by virtue of the experiences gained through this continuity of leadership.

The ultimate goal of intramurals is to provide a program which activates the greatest number of participants. Essential features of such a program are:

competent leadership, careful planning, adequate financing, well-timed selectivity in choice of activities, ample publicity, "workable" provision for equitable competition, and appropriate system of recognition and awards.

Necessary steps in the format leading to successful intramurals are summarized below:

1. Well-defined and clear-cut rules for intramural participation.
2. Determination of available space and equipment.
3. Establishment of a yearly master schedule with sports and tournaments to be offered.
4. Recruiting and training of competent officials.
5. Provision for individual as well as team sport activities.
6. Development of team loyalities.
7. Provision and enforcement of all safety regulations.
8. Modification of rules to meet the needs of age differences.
9. Development of an efficient system of record keeping.

Organizing, running and maintaining a topnotch intramural program can rightly be called a labor of love.

Intramurals in our schools today are the largest and the fastest growing phase of Physical Education; and the "Participation For All" goal of Intramurals has become a major objective of administrators, physical educators and the general public.

Modern youth can and should be "doers" and not "watchers." They must be given every opportunity to become active participants ------------------------------ "INTRAMURALS ARE THE ANSWER."

FIELD DAY

INTRODUCTION

PURPOSE OF FIELD DAY DEVELOPMENT:

1. Further development of physical education skills.
2. Sportsmanship.
3. Promotes self-satisfaction.
4. Develops social relations.
5. Learn to win and lose gracefully.
6. Promotes healthy competition.

Field Day can be the "bread and butter" day of the whole school year if handled to meet the desires of the children. This day is meant for them anyway. This day can be the end of the year picnic and a play day for the children all rolled in one.

The activities involved in the whole day's events should be a further development of the physical education classes. This is the child's opportunity to use the skills he has obtained through physical education. This is a chance for him to show how fast he can run, how high he can jump, and how much strength he has developed.

These are not the only benefits to be attained through Field Day participation by the child such as: sportsmanship, self-control, self-development, and a winning and losing attitude. Everyone knows what sportsmanship is but, does an elementary child really know and feel this meaning? This is probably the most important goal of the whole Field Day. Self-satisfaction is greatly sought after by everyone throughout life and maybe even more so by a child, even though he does not realize it. This is attained at the receiving of "a" ribbon, no matter what place it may represent. The meaning of having been a winner in the school Field Day Meet is a need satisfied.

There is not a better place to develop social relations, than getting involved in good, friendly activity and games. Social relationships can best be seen in the close relationship and contact that athletics demands of its participants. These relations have to be at a high level; meaning, everyone works with or against each other toward a common goal no matter what their background may have been. This type of union can best be attained through a Field Day, rather than any other time during the school year. These relations lead up to an attitude of winning and losing.

The desire to win is the ground work to success but it is just as important to know how to lose and come back trying even harder. If a child does not have the desire to win, he is the one who can benefit the most from a Field Day.

In conclusion, a Field Day is for the child, to help set up his goals, meet his needs, help further his success, and for his "enjoyment." Teaching is child-centered, so let's keep him the center of interest and no one else.

POSSIBLE EVENTS FOR FIELD DAY

SWEAT SHIRT RELAY
25-YARD DASH
25-YARD EASER RACE
3-MAN RELAY
BOX RELAY ON BOTH FEET
CHARIOT RELAY RACE
TEASPOON EGG RELAY
TUG-OF-WAR
SOFTBALL THROW FOR ACCURACY
WATER BALLOON TOSS AND CATCH - TEAM ACTIVITY
50-YARD DASH
THREE-LEGGED RACE
SACK RACE
SHUTTLE RELAY
STANDING BROAD JUMP
SOFTBALL THROW
HIGH JUMP
30-YARD DASH
HOPPING ON ONE FOOT RACE OR RELAY
75-YARD DASH
RELAYS OF ALL SORTS
4-LAP RACE
RUNNING BROAD JUMP
1-LAP RACE
300-YARD SHUTTLE RELAY
50-YARD DRIBBLING RACE
SKIPPING RACE
35-YARD DASH WITH PARTNER RACE (HOLDING HANDS)
40-YARD HOPPING RACE (BOTH FEET)
60-YARD DASH AND SACK RELAY RACE
SKIPPING RELAY
70-YARD DASH LEAP FROG RELAY
70-YARD ROPE SKIP RELAY
600-YARD RUN-WALK
RUG RACE
TIRE ROLLING RACE OR RELAY
POTATOE RACE

GENERAL INFORMATION FOR FIELD DAY

The following section contains various types of information such as: methods of scheduling; means of informing students, parents, and teachers; and information on Field Day.

The Field Day information sheet will vary with each school. Individual situations will have different problems which will need special consideration on the information sheet. Rules, events, time schedules, etc. must be adapted to meet each individual situation.

The following list will serve as a guide in helping you to organize your Physical Education Field Day activities:

1. Field Day begins at 12:05 o'clock. Be sure all youngsters know exactly what they are to do.
2. Check this list with the youngsters to be sure that they are entering in the event listed. DO NOT TELL THE YOUNGSTERS WHAT HEAT THEY WILL BE IN OR WHOM THEY WILL BE COMPETING AGAINST.
3. Tell pupils that they should pay very close attention to the announcer on the public address system.
4. The 4th, 5th, and 6th grades will have their picnic and lunch in the assigned areas of the playground. Please contact room mothers in regard to drink for your group. Children should not bring bottles of pop.
5. We invite children and their teachers from non-participating rooms to witness this highlight of the school's sports year if they wish to attend. Spectators should sit in the designated areas of the playground.
6. Each room may have 3 entries per event. Exception: each room may have 6 entries in the 75-yard dash. The entries from each room will run against each other. The two first place winners of the room races will compete against each other later to determine the school winner. Exception 2: each room will enter only one team in the relay races.
7. Inform primary children that everyone may enter each race.
8. Each primary room will be competing against its own room.
9. Impress upon the children the importance of staying behind the lines of the track.
10. All teachers take it upon themselves to enforce this rule -- regardless of whose child it might be.
11. All children are to report to the "winners bench," to receive their ribbons, after each room has completed their events.
12. All rooms have a picnic lunch on the school grounds (rain or shine).
13. At 12:55 p.m. bell all children come into rooms to get briefed and organized.
14. Activities to be organized by grade levels with respective teachers in charge.
15. Parents are invited.
16. Use volunteer parent help if needed.

17. Separate boys and girls in events. You may want to make some exceptions to this.

18. Relays K, 1, and 2 run only two teams at a time, perhaps mixed (boys and girls). Award blue and red ribbons only.

19. Separate jumping pit for 3rd, 4th, 5th, and 6th grades.

20. Each child wear a safety pin to fasten ribbons on.

21. Children may wear gym clothing, shorts, jeans, etc.

22. In the high jump (grades 3, 4, 5, and 6) each contestant will have two trials at each bar height until eliminated. There shall be no "diving." The "roll" is ok.

23. In the broad jump (grades 3, 4, 5, and 6) the greater distance of two jumps will count. The toe of the take-off foot must not touch beyond the edge of the board near the pit. This is called a "Crow-hop" and no distance is marked for the jump even though it does count as a jump.

24. Use rolled newspaper or magazines for batons in relays. We have 20 batons in the physical education supply which anyone is welcome to use.

25. Movie cartoons will be available for showing after track meet.

26. See that handicapped children earn a ribbon or two in some way.

27. In case of muddy conditions the chatted areas and blacktop will be used according to this schedule:

    1:00 p.m. - K, 1, 2, and 3 races and relays.
    4, 5, and 6 movie cartoons.
    2:30 p.m. - 4, 5, and 6 races and relays.
    K, 1, 2, and 3 movie cartoons.

28. We are asking that each room be responsible for securing one father or mother to help out during the meet. He or she will need to be here from 1:00 to 3:30 p.m.

29. The intermediate grades may enter three events and one must be a relay.

30. The primary grades may enter any two events. Pupils not entering must bring a note from home or from their doctor stating the reason they cannot compete.

31. PLEASE HAVE THE ENTRIES IN THE OFFICE NOT LATER THAN ____________________.

32. Ribbons will be presented winners - 1st (blue), 2nd (red), 3rd (white), 4th (yellow), 5th (green), and pink for entering. In case of a tie, duplicate ribbons will be awarded. Ribbons will be furnished by our PTA.

33. Gunny sacks will be used in the sack race. Those entering the race should furnish their sacks.

34. In case of rain all Field Day activities are cancelled.

35. Those people entering in the broad jump and softball throw should bring a stick or some type of marker with their name on it so we can mark their distance.

36. ---

Please sign this form and send it to school with your child if you can help assist with the running of Field Day events.

I can help Wednesday, ______________.

____

I can help Thursday, ______________.

____

PRACTICE ON YOUR EVENTS! ! ! !

----

37. Each pupil, if physically able, will be expected to enter at least one event.

38. The events are so designed that pupils will participate against their own sex and within their own grade level.

39. Pupils of the same grade but in different rooms may participate together in the relays.

40. Pupils will not be allowed to wear shoes with any type of cleat.

41. Pupils must be informed as to how to be a good sport -- win or lose, and that the judges decision is final.

42. The ribbons will be kept by the judges. The pins will be inserted in the ribbons; therefore, the youngsters can pin the ribbons on immediately after winning them.

43. All pupils should understand that this is school time and that we believe they should watch all the events and stay back out of the way when the other pupils are participating.

44. A number of periods of physical education should be used getting pupils ready for the Field Day events.

45. Teachers of each grade are to have their classes organized in their chosen events and in the right place at the right time. Pupils must be alerted and ready for the next event so that they are ready to participate.

46. The ribbons will be kept by the judges at an official's table. At the finish of a race or event, the winners are given a card with a number 1-2-3-4-5, as to how he placed, which he takes to the table, where he

presents his card, then that place ribbon is pinned on him. In case of a tie, they both get a ribbon.

47. The order that the events will be run off will be determined by each schools' own situation, as to playground area, equipment, number of pupils, number of classes involved, etc.

EXAMPLE OF FIELD DAY ROTATION OF CONTESTANTS FOR THE FOURTH, FIFTH, AND SIXTH GRADES

1. Students will move as a group. All the fourth graders will move as one unit (the same with the fifth and sixth grades).
2. No group will move until everyone in all three groups have completed their events; at this time all groups will move clockwise throughout the course.
3. This procedure will continue until all of the events have been completed.
4. Boys and girls will be within their own grade group.

EXAMPLE: ROTATION BY GRADE AND SEX

Boys and Girls - Grades 4-5-6

1. Meaning the fourth grade girls will be in one event while the fourth grade boys are involved in another event. The same with the other two grades.
2. Three events will be run at the same time and the groups rotate from event to event as the Field Day supervisor instructs each group to do so.
3. In this case three groups will watch while the other three groups are competing.
4. Groups will be directed to move as other groups finish certain events -- the Field Day supervisor will direct the groups as the events are finished.
5. Each group has a certain area to sit with their teacher while they are not competing.
6. The reason for having three groups wait while the others are competing is because some events will be completed before the others will.

ENTRY BLANK INFORMATION

Each pupil may not enter more than 2 open events and one relay.

1. Each classroom teacher will receive entry blanks for their room.
2. On each form will be listed the events of their grade that students may possibly enter.

3. There will be separate forms for boys and girls.

Example Girls' Entry Blank:

Teacher's name ______________________________

Grade __________

- -

POSSIBLE GIRL ENTRIES

50-YARD DASH	200-YARD RELAY	SOFTBALL THROW	STANDING BROAD JUMP
Jane	Helen	Nancy	Carol
Sue	Gwen	Pam	Kathy
Beth	Joy	Karen	Deena
	Bertha	Jean	Debbie

4. These entry blanks are to be turned into the secretary to be compiled into running races, heats, and contestant order.

ENTRY BLANK INFORMATION

Each pupil may not enter more than two events and one relay.

1. Every teacher will receive separate entry blanks for each boy and girl in her class. The boys entry blanks will be blue and the girls entry blanks will be white.

2. On each individual sheet will be the teacher's name, student's name, and grade plus the event he is going to enter. Please use separate blank for each event that each individual will enter.

EXAMPLE:
1. If Pete Peterson enters three events, he will have three entry blanks with his name and event on them.

2. The teacher will then turn in all of Pete's entry blanks to the office, where, the secretary will pile all 50-yard dash entries in one group, etc. From here compile heats of 5 runners per heat until all of the 50-yard dash entries are in heats.

This method is continued with every event to be run off during the day, boys and girls.

ENTRY BLANK:

EVENT ______________________________________

STUDENT'S NAME ____________________________ GRADE __________

TEACHER'S NAME ____________________________

FIELD DAY EQUIPMENT

1. Jumping Standards and Pit
2. Cane Poles
3. Broad Jumping Pit and Board
4. Softballs
5. Cloth Tape or Tape Measure
6. Batons
7. Grid White and Limer
8. Starting Gun and Shells
9. Public Address System
10. Ribbons
11. Officials - Parents & Faculty
12. Sacks, Burlap
13. Boxes
14. Wooden Poles and Carpet for Chariot Race
15. Rubber Innertube Bands for Three-Legged Race
16. Nylon Rope for Tug-of-War
17. Balloons for Water Balloon Toss and Catch

18. Skipping Ropes
19. Stop Watches
20. Clip Boards
21. Car Tires
22. Eggs
23. Teaspoons
24. Sweat Shirts
25. Eraser
26. Cardboard Boxes
27. Basketballs
28. Whistles
29. Safety Pins
30. Pencils
31. Mats
32. Chalk
33. First Aid Kit
34. Potatoes

FIELD DAY ORGANIZATION CHECK LIST

1. Date
2. Time - Beginning and Ending
3. Events and Descriptions
4. Location of Events (Diagram)
5. Entry Blanks
6. Teacher's Information Sheet
7. Student Information Sheet (Rules)
8. Seating Area
9. Dress
10. Purchase and Cut Ribbons
11. Check List for Equipment

LESSON PLANS

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LESSON PLANS

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GRADES ONE - TWO

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1	Orientation Exercises All-Up Relay	Exercises Circle Ball Race	Exercises Simple Dodge Ball	Exercises Explain Safety Procedures for Playground Equipment	Exercises Steal the Bacon
2	Exercises Cover Rules for Four-Square	Exercises Four-Square	Exercises Cover Rules for Tether Ball	Exercises Tether Ball	Exercises Squirrels and Trees
3	Exercises Bronco Relay	Exercises Two (Three) Deep	Exercises Sky Ball	Exercises Balance Beam	Exercises Huckle Buckle Beanstalk
4	Exercises Run For Your Supper	Exercises Rope Skipping	Exercises Over-Under Relay	Exercises Balance Beam	Exercises Choice Day
5	Exercises Fitness Testing	Exercises Fitness Testing	Exercises Fitness Testing	Exercises Fitness Testing	Exercises Fitness Testing
6	Exercises The Ocean Is Stormy	Exercises Creative Rhythm (Railroad Train)	Exercises Plastic Bat, Whiffle Ball & Batting Tee	Exercises Touchdown	Exercises Plastic Bat, Whiffle Ball & Batting Tee
7	Exercises Center Base	Exercises Tug-O-War Rescue Relay	Exercises Round the Base Relay	Exercises Simple Dodge Ball	Exercises Choice Day
8	Exercises Dog Catcher	Exercises Hopping and Skipping Relay	Exercises Ocean Is Stormy	Exercises Touchdown	Exercises Snatch the Bacon

GRADES ONE - TWO

WK	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
9	Exercises Rope Climbing	Exercises Over-Under Relay	Exercises Gym Scooters Introduction Single-Stomach	Exercises Dodge Ball	Exercises Horses Tail
10	Exercises Jump the Brook	Exercises Obstacle Course	Exercises Hockey	Exercises Hockey	Exercises Choice Day
11	Exercises Dog Catcher	Exercises Shuttle Relay	Exercises Gym Scooters Single Sitting	Exercises Center Base	Exercises Fruit Basket
12	Exercises Rope Climbing	Exercises Two (Three) Deep	Exercises Snatch the Bacon	Exercises Call Ball	Exercises Circle Stride Ball
13	Exercises Continuous Rhythmic Exercises	Exercises Sky Ball	Exercises Gym Scooters Single-Kneeling	Exercises Basketball Dribbling Relay	Exercises Choice Day
14	Exercises STUNTS Rabbit Hop Frog Hop Elephant Walk	Exercises Lummi Sticks	Exercises STUNTS Log Roll Egg Roll Bear Walk	Exercises Lummi Sticks	Exercises STUNTS Coffee Grinder Tight Rope Walk
15	Exercises Shoemakers Dance	Exercises STUNTS Seal Walk Crab Walk Knee Walk	Exercises Gym Scooters Stomach Relay	Exercises STUNTS Front Rocker Chest Touch Tripod	Exercises Looby Lou
16	Exercises Forward Roll	Exercises Brothers and Sisters	Exercises Forward Roll	Exercises Alaskan Baseball	Exercises STUNTS Wheelbarrow Balance Seat

GRADES ONE - TWO

WK	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
17	Exercises Review Forward Roll -- Start Back Roll	Exercises Kick Ball	Exercises Back Roll	Exercises Fetch and Carry	Exercises Review Forward and Back Roll Cartwheel
18	Exercises Shuttle Relay	Exercises Rope Climbing	Exercises Gym Scooters Knee Relay Backward Relay	Exercises Tug-O-War Rescue Relay	Exercises Choice Day
19	Exercises Review Stunts	Exercises Review Forward Roll and Backward Roll	Exercises Begin Tinikling	Exercises Tinikling	Exercises Bingo
20	Exercises Bingo	Exercises Bingo	Exercises Relay (Choice)	Exercises Creative Rhythms (cars, animals, etc.)	Exercises Mickey Mouse
21	Exercises Patty Cake Polka	Exercises Patty Cake Polka	Exercises Rope Jumping	Exercises Gym Scooters 2-man relay	Exercises Touchdown
22	Exercises Rope Climbing	Exercises Chicken Fat RRC 903	Exercises Ground Ball	Exercises Swing Your Partner Rhythm Record Primary RRC 303	Exercises Fruit Basket
23	Exercises Do This - Do That	Exercises Number Change	Exercises Guard The Castle	Exercises Push Ball Relay	Exercises Choice Day
24	Exercises Basketball Dribbling	Exercises Poison Ball	Exercises Basketball Passing	Exercises Line Dodge Ball	Exercises Basketball Shooting

GRADES ONE - TWO

WK	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
25	Exercises Whistle Mixer	Exercises Run For Your Supper	Exercises The Ocean Is Stormy	Exercises Dog Catcher	Exercises Alaskan Baseball
26	Exercises Sky Ball (Using Bean Bags)	Exercises Seven Jumps	Exercises Gym Scooters (Choice of Activity)	Exercises Tug-O-War Whistle Mixer	Exercises Bombardment
27	Exercises Rope Jumping	Exercises Rubber Band Relay	Exercises Rope Climbing	Exercises Steal the Bacon	Exercises Skip on X's Musical Chairs
28	Exercises Partner Tag	Exercises Buckin Bronco	Exercises Hunt the Key	Exercises Toe Tag	Exercises Choice Day
29	Exercises Jump the Brook	Exercises All Up Relay	Exercises Squirrels and Trees	Exercises Good Morning Skip Away	Exercises Firemen
30	Exercises Bird Catcher	Exercises Peg Board and Rope Climbing	Exercises Batting Tee	Exercises Long Base (Using batting tee)	Exercises Kickball Softball
31	Exercises Three-Spot Relay	Exercises Round the Bases	Exercises Shuttle Relay (Using baton)	Exercises Kick Ball	Exercises Four-Square
32	Exercises Two (Three) Deep	Exercises Touchdown	Exercises Dare Base	Exercises Snatch the Bacon	Exercises Ground Ball

GRADES ONE - TWO

WK	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
33	Exercises Broncho Tag	Exercises Fetch and Carry	Exercises Goat Butting Relay	Exercises Sky Ball	Exercises Choice Day
34	Exercises Obstacle Course	Exercises Circle Dodge-ball	Exercises The Ocean Is Stormy	Exercises Batting Tee	Exercises Circle Chase
35	Exercises Circus Master	Exercises Circle Stride Ball	Exercises Tug-O-War Whistle Mixer	Exercises Circle Stride Ball	Exercises Guard the Castle
36	Exercises Racing (In Lanes for Field Day)	Exercises Racing (In Lanes for Field Day)	Field Day	Choice Day	

GRADES THREE - FOUR (20 MINUTES)

WK	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
1	Exercises Orientation Shuttle Relay	Exercises Simple Dodge Ball	Exercises Explain Safety Procedures for Playground Equipment	Exercises Streets and Alleys	Exercises Tinikling
2	Exercises Cover Rules for Four-Square and Play	Exercises Four-Square Tournament	Exercises Cover Rules for Tether Ball and Play	Exercises Tether Ball Tournament	Exercises Cover Box Hockey Rules and Plan
3	Exercises Kickball	Exercises Softball: Throwing and Catching Beat Ball	Exercises Swat Ball	Exercises Long Base	Exercises Batting Tee
4	Exercises Tee Ball	Exercises Tee Ball	Exercises Stop Ball	Exercises Rope Jumping	Exercises Choice Day
5	Exercises Fitness Testing	Exercises Fitness Testing	Exercises Fitness Testing	Exercises Fitness Testing	Exercises Fitness Testing
6	Exercises Passing and Catching Skills	Exercises Catching and Punting	Exercises String Football Game	Exercises Guard the Club	Exercises Snatch the Bacon
7	Exercises Rescue Relay	Exercises Two (Three) Deep	Exercises Kickball	Exercises Outdoor Obstacle Course	Exercises Choice Day
8	Exercises Soccer Kicking Drills	Exercises Soccer Dodge Ball	Exercises Circle Soccer	Exercises Kick for Distance	Exercises Long Base Soccer

GRADES THREE - FOUR (20 Minutes)

WK	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
9	Exercises Soccer Circle Stride Ball	Exercises Soccer Snatch Ball	Exercises Soccer Touch Ball	Exercises Line Soccer	Exercises Line Soccer
10	Exercises Poison Ball	Exercises Squirrels and Trees	Exercises Serpentine Relay	Exercises Circle Chase	Exercises Choice Day
11	Exercises Stop Ball	Exercises Touchdown	Exercises Chain Tag	Exercises Stop Ball	Exercises Tinikling
12	Exercises Tag the Wall	Exercises Bean Bag Relay	Exercises Pin Soccer	Exercises Team Target	Exercises Ring or Deck Tennis
13	Exercises Fetch and Carry	Exercises Continuous Exercises	Exercises Team Target	Exercises Chicken Fat Sealskin Ball	Exercises Choice Day
14	Exercises Gym Scooters Introduction Single-Stomach	Exercises Lummi Sticks Individual	Exercises Lummi Sticks Dual	Exercises Lummi Sticks (More than 2)	Exercises Indoor Obstacle Course
15	Exercises Rope Climbing	Exercises Peg Board	Exercises Bean Bags	Exercises Pin Soccer	Exercises Pin Soccer
16	Exercises Volley-Base-Basketball	Exercises Volley-Base-Basketball	Exercises Line Relay	Exercises Mule Kick	Exercises Choice Day

GRADES THREE - FOUR (20 MINUTES)

WK	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
17	Exercises Team Target	Exercises Volley-Base Basketball	Exercises Basketball Passing and Catching Skills	Exercises Basketball Shooting	Exercises Basketball Dribbling and Relays
18	Exercises Birdie in the Cage	Exercises Captain Ball	Exercises Team Stick Guard	Exercises Virginia Reel (Irish washerwoman)	Exercises Virginia Reel (Irish washerwoman)
19	Exercises Rope Climbing and Peg Board	Exercises Patty Cake Polka	Exercises Patty Cake Polka	Exercises Basketball Dribbling Relay	Exercises Gym Scooters Scooter Soccer
20	Exercises Green Sleeves	Exercises Gym Scooters Shuttle Relay	Exercises Indoor Obstacle Course	Exercises Continuous Exercise 3-Spot Relay	Exercises Choice Day
21	Exercises Begin Stunts Log Roll Egg Roll Front Rocker Bear Walk	Exercises Bicycle Shoulder Stand Front Rocker Back Rocker Chest Touch	Exercises All Up Relay	Exercises Green Sleeves	Exercises Snatch the Bacon
22	Exercises Balance Seat Tripod Seal Walk Front Scale	Exercises Forward Roll Tripod Elbow-Knee Balance	Exercises American Mixer	Exercises Basketball Shooting	Exercises Rope Skipping
23	Exercises Leg Circle Thread Needle Mule Kick Head Stand	Exercises Shoulder Roll Forward Roll to V Cartwheel	Exercises Virginia Reel	Exercises Gym Scooters Scooter Soccer	Exercises Choice Day
24	Exercises Leap Frog Monkey Carry Dominoes Pyramids	Exercises Bridge and Tunnel Wheel Barrow Seal Walk Relay	Exercises Rope Climbing Peg Board	Exercises Take a Little Peek	Exercises Team Target

GRADES THREE - FOUR (20 MINUTES)

WK	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
25	Exercises Soccer Ball Tag	Exercises Volley-Base-Basketball	Exercises Newcomb	Exercises Newcomb	Exercises Serving Drills
26	Exercises Modified Newcomb	Exercises Passing Drills	Exercises Delay Volleyball	Exercises Delay Volleyball	Exercises Choice Day
27	Exercises Goat Butting Relay	Exercises Tug-O-War Whistle Mixer	Exercises Snatch the Bacon	Exercises Soccer Dodgeball	Exercises Prisoner's Base
28	Exercises Whiffle Ball Plastic Ball Batting Tee	Exercises Team Target	Exercises Chicken Fat Record Whistle Mixer	Exercises Stop Ball	Exercises Bean Bags
29	Exercises Tug-O-War Jump-The-Shot	Exercises Tee Ball	Exercises Touchdown	Exercises Batting Tee Drill	Exercises Choice Day
30	Exercises Hit and Run	Exercises Last Couple Out	Exercises Home Run	Exercises Round the Base Relay	Exercises Guard the Club
31	Exercises Stealing Sticks	Exercises Two-Pitch Softball	Exercises Two-Pitch Softball	Exercises Kick Pin Softball	Exercises Soccer Dodgeball
32	Exercises Outdoor Obstacle Course	Exercises Barrage	Exercises Regulation Softball	Exercises 3-Team Softball	Exercises Choice Day

GRADES THREE - FOUR (20 MINUTES)

WK	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
33	Exercises High Jump	Exercises Outdoor Obstacle Course	Exercises Standing Broad Jump	Exercises Sprints 50 yard Dash	Exercises Touchdown
34	Exercises Indian Club and Towel Relay	Exercises Relay Racing	Exercises Stop Ball	Exercises High Jump	Exercises Choice Day
35	Exercises Capture the Flag	Exercises Standing Broad Jump	Exercises Sprints 50 yard Dash	Exercises Relay Racing	Exercises Capture the Flag
36	Exercises Softball (3-team)	Exercises Softball (3-team)	Exercises Field Day	Exercises Softball (3-team)	Exercises Softball (3-team)

GRADES FIVE - SIX

WK	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
1	Orientation Exercises Fetch and Carry Relay	Exercises Explain Safety Procedure for Playground Equipment	Exercises Simple Dodgeball	Exercises Prisoner's Base	Exercises Guard the Ball
2	Exercises Cover Rules for Four-Square and Play	Exercises Four-Square Tournament	Exercises Cover Rules for Tether Ball and Play	Exercises Tether Ball Tournament	Exercises Cover Box Hockey Rules and Play
3	Exercises Kickball	Exercises Kickball	Exercises Baseball Overtake Contest	Exercises Tee Ball	Exercises Kick Pin Softball
4	Exercises Twice Around	Exercises Far Base Softball	Exercises Two Pitch	Exercises Softball Game	Exercises Choice Day
5	Exercises Fitness Testing	Exercises Fitness Testing	Exercises Fitness Testing	Exercises Fitness Testing	Exercises Fitness Testing
6	Exercises Football Passing and Catching Skills	Exercises Punting and Catching	Exercises String Football Game	Exercises Snatch the Bacon	Exercises Field Dodgeball
7	Exercises Round the Bases Run and Punt	Exercises Streets and Alleys	Exercises Kickball	Exercises Outdoor Obstacle Course	Exercises Choice Day
8	Exercises Soccer Kicking Drill	Exercises Soccer Dodgeball	Exercises Circle Kick Ball	Exercises Soccer Snatch Ball	Exercises Circle Soccer

GRADES FIVE - SIX

WK	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
9	Exercises Diagonal Soccer	Exercises Soccer Keep Away	Exercises Pin Soccer	Exercises Soccer Ball Tag	Exercises Line Soccer
10	Exercises Poison Ball	Exercises Stop Ball	Exercises Serpentine Relay	Exercises Circle Chase	Exercises Choice Day
11	Exercises Tinikling	Exercises Tinikling	Exercises Team Target	Exercises Rope Climb	Exercises Tinikling
12	Exercises Lummi Stick	Exercises Lummi Stick	Exercises Bean Bag Relay	Exercises Pin Soccer	Exercises Lummi Stick
13	Exercises Seven Jumps Bingo	Exercises Heel, Toe Polka	Exercises Capture the Flag	Exercises Green Sleeves	Exercises Choice Day
14	Exercises Virginia Reel	Exercises Simple Dodgeball	Exercises Square Dance Terms	Exercises Cut Away Four	Exercises All Up Balance
15	Exercises Scooters	Exercises Scooters	Exercises Rope Skipping	Exercises Rope Skipping	Exercises Scooter Football
16	Exercises Continuous Exercises Whistle Mixer	Exercises Indoor Obstacle Course	Exercises Indoor Obstacle Course	Exercises La Raspa	Exercises Choice Day

GRADES FIVE - SIX

WK	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
17	Exercises Team Target	Exercises End Zone Dodge Ball	Exercises Snatch the Bacon	Exercises Line Soccer	Exercises Pin Soccer
18	Exercises Dominoes Log Roll Knee Dip Front & Back Rockers Balance Seat	Exercises Forward Roll Tripod Elbow Knee Balance	Exercises Headstand Forward Roll Forward Dive Backward Roll Backward Roll to V	Exercises Review Forward and Backward Roll to V Backward to Extension Cartwheel	Exercises Review Cartwheel Backward Extension
19	Exercises Review of Previous Week	Exercises Log Shuffle Pyramid	Exercises Target Ball	Exercises Wheelbarrow Double Roll Monkey Carry	Exercises Choice Day
20	Exercises Passing Drills Dribbling Drills	Exercises Shooting Drills Basketball Snatch Ball	Exercises Team Stick Guard	Exercises Shooting Drill Passing Drill Dribbling Drill	Exercises Sideline Basketball
21	Exercises Jump the Shot Tug-O-War	Exercises Guard the Castle Circle Stride Ball	Exercises Captain Ball	Exercises Review Tumbling	Exercises Keep Away
22	Exercises Dribbling and Driving Hockey Relays	Exercises Line Hockey	Exercises Cosom Hockey	Exercises Ball Tag	Exercises Choice Day
23	Exercises Whiffle Ball (Plastic Softball Indoors)	Exercises Peg Board and Rope Climbing	Exercises Cosom Hockey	Exercises Lummi Sticks	Exercises Tinikling
24	Exercises Beachball (with Scooters)	Exercises Relays	Exercises (Rhythm) Come, Let Us Be Joyful	Exercises Home on the Range Oh, Johnny Oh	Exercises Choice Day

GRADES FIVE - SIX

WK	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
25	Exercises Start Newcomb (Rotation)	Exercises Modified Newcomb	Exercises Serving Drill	Exercises Passing Drills	Exercises Delayed Volleyball
26	Exercises Volleyball	Exercises Volleyball	Exercises Deck Tennis	Exercises Deck Tennis	Exercises Team Target
27	Exercises Gym Scooters Scooter Soccer	Exercises Rope Climbing	Exercises Gym Scooters Partners	Exercises Tug-O-War Whistle Mixer	Exercises Bombardment (Deflated Balls)
28	Exercises Pin Soccer	Exercises Chicken Fat	Exercises Rope Skipping	Exercises Steal the Bacon	Exercises Touchdown
29	Exercises Line Soccer	Exercises Whiffle Ball	Exercises Crab Ball	Exercises Kick Softball	Exercises 3-Team Softball
30	Exercises Shuttle Relay (Baton)	Exercises Capture the Flag	Exercises 3-Team Softball	Exercises Streets and Alleys	Exercises Outdoor Obstacle Course
31	Exercises Alaskan Baseball	Exercises Spud	Exercises Target Ball	Exercises Kick Softball	Exercises Choice Day
32	Exercises Target Ball	Exercises 3-Team Softball	Exercises Around the Base Relay	Exercises Jump the Shot Tug-O-War	Exercises 3-Team Softball

GRADES FIVE - SIX

WK	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
33	Exercises King and His Knight	Exercises Stealing Sticks	Exercises Stealing Sticks	Exercises Jump the Shot Tug-O-War	Exercises Circle Stride Ball
34	Exercises Capture the Flag	Exercises 3-Team Softball	Exercises King and His Knight	Exercises Chain Tag	Exercises 3-Team Softball
35	Exercises Broad Jump	Exercises Broad Jump	Exercises High Jump	Exercises High Jump	Exercises Racing (50-75 yard Dashes in Lanes)
36	Exercises Racing (50-75 yard Dashes in Lanes)	Exercises Relay (Baton Passing)	Exercises Field Day	Exercises 3-Team Softball	Exercises Choice Day

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